

Femme Fatales

OF THE FILMS

Fall 1992

\$5.95

Canada \$7.95

AMAZING COLLOSSAL DANNING

SYBIL DANNING,
BIG LADY OF ACTION
AND EXPLOITATION

SHARON STONE
BRIGITTE NIELSEN
ELVIRA
CAROLINE MUNRO
MONIQUE GABRIELLE
JOE BOB BRIGGS
DELIA SHEPPARD
KATHLEEN KIMMONT
JULIE STRAIN

Volume 1 Number 3

23



0 15654 0031 4



Photographer Mark Lindal captured the stars of *Boyz n the City* (Berry, star of *Q&A* and *Boyz n the City*), among the potential favorites of media critic Jon Ben Meryn, as he poses the top "screen queens" of all time (see page 27).

DANGEROUS CURVES

FIGHTING TO RESIST STEREOTYPE, "SEX KITTEN" MONIQUE GABRIELLE BARES HER CLAWS

BY DIAN CLARK

There appeared to be some friction between the *Famous* editor and Monique Gabrielle. "You're weird," she snapped. "What do you mean I'm weird?" growled the editor. "Take it as a compliment," answered Monique Gabrielle. "There are three groups of people, the first group consists of boring, routine people, the second group I describe as 'weird,' they're unpredictable and creative. The third group are the degenerates. You're not a degenerate, you're..." "Oh," she chuckled, interrupted the "weird" one. "All is forgiven, right? An ambulance, blowing outside the editor's window, intruded upon his phone conversation with Gabrielle. "Are you some where near a hospital?" she asked. "Oh, do you live in one?" Gabrielle would smile, the 'unmolested' answer. After all, she's weary, ruffled and, yet, unpredictable. Hardly the demeanor of someone prejudiced as a sex object.

Pressed to comment on one of her recent movies, Gabrielle simply, replied, "It's not bad," especially if you don't compare it to anything that's good.

PART I: A STARLET IS BORN

Gabrielle began training for an acting career in her childhood. Born in Kansas City, Missouri, on July 31,

1962, her family moved to Denver, Colorado when she was only two. Interrupted during a play when I was five or six," she recalled. "I did plays at school and Christmas programs at church, and continued with that until I moved to California where I was 18."

She landed her first Screen Actors Guild job in *YOUNG DOCTORS IN LOVE* (1982) directed by Gary (FRANK) WYMAN (Marshall). "I like him," she explained, "I was pretty much of the idea. You see me better, but my first was out. From what I heard, the movie was once as long as it should have been, so they had to cut quite a bit of it away." Gary told me I had a talent for comedy and should pursue

it.

Her first role was in the 1985 comedy prison epic, *CHAINED HEAT* starring Linda Blair and Sissy Spacek. Cast as Debbie, the punker-witch sex toy of corrupt warden John Vernon, Gabrielle is member of a gang of drug-dealing prison rats on the film. "After I did Vernon says, 'She's a real babe, piece of ass I ever had, and he's so crazy about it.' Gabrielle laughed. "The truth just happened. It's a little bit sad, as if he really going somewhere even though he's just a piece of ass. It's typical of this was that a lot of men think."

It was Neal Israel's comedy *BACHELOR PARTY* (1980) that introduced Gabrielle to mainstream audiences. The role of Barry, comprised of go-go-go-to-go. Tom Hanks still remains her most memorable character. "Extremely, broadcast television ran on one scene," Gabrielle indicated. "They shot TV coverage, but it was still too sexy. It kept on the edge, but took the mugs off the shoulders, and I think there was too much cleavage."

PART II: BARE —A STEREOTYPE IS BORN

Gabrielle, performing as "Babe," earned more screen time in a teenage beach flick, titled *HOT MOVES* (1984). It gave her a reputation of being a dirty kind of girl, she explained, because that's what I played in the movie. "Babe" and Gabrielle became sensations in young men's, who realized that she played the character in men in subsequent films.

YOUNG LADY CHATTERLY II (1986) marked the second time that Gabrielle was called in a "Sex! During movie. "Audience reactions will not, that her song was dubbed for the film. "They altered song because of the scene," she frowned.

It was supposed to be a comedy, so, as he by the time the director's hand finished, he tried to make me punchy. He confused me so much that I didn't sound good." Once again, Gabrielle was called upon to play a surprise, this time "a very accommodating maid. I was an five, seven with a young man who was trying to break here to become a real man."



New arrivals! Shania Twain's latest
outfits. But Twain's
personality will not only be
waiting for the new season.



Gabrielle played a dual role—as a stripper and an old woman in *DEATHSTALKER 2*. (Inset: *Deathstalker*’s “typical women” costume was not.)

Recurrent in stereotype, Gabrielle found herself “personally” cast in someone’s sexual goal or as the elusive “fantasy object.” Typical was the promise of *SCREEN TEST* (1984), a tape originally shot on the East Coast—horror magazines meant a phony film company to “meet women and get laid.” Gabrielle and Michelle Bauer were hired for additional scenes shot in Los Angeles. “They wanted names,” Gabrielle notes, “because all the talent was from Chicago and nobody had ever heard of them.” She dismissed him like Ben I. Gordon’s *THE BIG BET*, which required her to do nothing more than make a 16-year-old elevator passenger believe. “No big deal, she said with a sea flow of breathless.”

Trailer for John Landis’ *AMAZON WOMEN ON THE MOON* (1987) prominently billed Gabrielle with a line of a playlet, including

“‘Because I have no problems with nudity and do films that Meryl Streep wouldn’t do, people have come to the ‘bright’ conclusion that I’m no Meryl Streep.’”

Roxanna Arquette, Carrie Fisher and Antonio Banderas. She starred in a segment directed by screenwriter Carl Gottlieb. “I do sort of a typical video commercial, a la Playboy,” Gabrielle recalled. “It has a voiceover saying things like, ‘Even though I know a Playboy commercial, it hasn’t changed me, and you see me as an art gallery and all. I’m wearing an high heels. Similar to *PSYCHEDELIC PARTY*. I was photographed on a tape—as a substitute for nudity—in an alternate version that was shot, and that one approved for broadcast television.”

In *DEATHSTALKER II* (1987), a low-budget sword-in-a-stone film shot in Argentina, Gabrielle essayed the dual role of the beautiful Princess Evee and her evil twin. The closing credits feature outtakes from the movie. Included was “Beeper” footage of a topless Gabrielle, photographed from the back’s point of view, performing seductively while the film cuts to rape-rate giggles. “What happened [the laugh here]?” “They’ve got more than apple pie,” she growled while taking another up of tea, and, “I’m looking at the camera man, who’s lying on the floor holding the camera, pointing it up at me. I’ve heard of look-

ing over his shoulder but not the floor, so I was trying to keep it in focus.”

Jetting from Argentina to France, Gabrielle starred in *EMMANUELLE 5*. “Until recently, no only American exposure was on the hotel cable-TV circuit, she explained. However, after five years on the shelf, Concordia International finally released the film in June 1988, albeit in home video. “It was like the other *EMMANUELLES*,” Gabrielle pointed out. “It ended up being directed by three different directors. We were in France, at La Reunion, which is an island in the Indian Ocean. The locations were beautiful, but both the script and the directors were weak. Breaking tradition with the earlier entries in the softcore series, *Emmanuelle* is interpreted as an arena where journeyers to India for the promise of her latest film. An Indian prince kidnaps her, intending the maiden to be the prize of his harem.”

We shot four weeks worth of this movie that didn’t make any sense,” and Gabrielle

Roger Corman, who bought the rights to release it in America, said, “Let’s shoot some more scenes and we’ll make it more sense.” Indeed it, but it is more accurate in the 1980s *Emmanuelle*, in the modified



“Because of *Deathstalker*’s shoot in Argentina,” recalled Gabrielle, “we were traveling around an hour before Ray came shot.”



version, as rescued from the harem and machine-gun-a-jangle scene introduced. Suddenly,” laughed Gabrielle. “*Emmanuelle* goes R-rated.” In addition to adding stock explosions to the film, Corman hired Howard Green to write new scenes. The US sequencers were directed by Steve Barnett on a remote island owned by the producer. “There was one scene I really objected to,” Gabrielle said. “While in the jungle, *Emmanuelle* is kidnapped by a group of rebels. The leader is supposed to rape *Emmanuelle*.”



“Because I have no problems with nudity and do films that Meryl Streep wouldn’t do, people have come to the ‘bright’ conclusion that I’m no Meryl Streep.”

[illegible]

1975, a few decades later, a second, more difficult stage in the development of the new technology will be the development of a new generation of computers, which will be able to handle the large amounts of data generated by the new generation of sensors. This will require the development of new algorithms and data structures, and the development of new hardware and software. The development of these new technologies will be a major challenge for the next few decades.

© 2000 Blackwell Science Ltd, *Journal of Internal Medicine* 247: 105–112

[illegible]

“Working from outside is a different scenario,” says a U.S. EPA spokeswoman. “The biggest message coming out of this is that we need to get more women and young adults working in the field. That’s one of the things we’re going to be focusing on.”

For more information about providing 501(c)(3) status to your organization, visit www.irs.gov/charities.



remains in constant flux, the "new" and "old" members of a population are continuously being replaced. The group will not change in composition as the group members die, but the individuals in a setting will change "replacement" on the basis. The group listed in Howard Cohen, as there are no current, other 100 groups are in constant flux. The group members are in constant flux, and the group members are in constant flux.

[illegible][illegible][illegible]

explained. They drafted their second survey of the ship's crew, including the captain, a month later (24 days after the crash). On that survey, he wrote that the "44th Landing Helicopter Squadron" thought that one of the boats on board had hit the ship.

[illegible]



EMMANUELLE I was originally shot in 1990. Launching The Hit's video release, Gabrielle posed for *SL* (above) in February 1991.

and then, in the morning, he steps right on her as he walks out of his tent. [Laughs] No, no, no... I don't like the rape. I don't like the way because her as a feminist! So, those scenes went cut from the script."

PART III: THE HORROR FANTASY FILMS

She followed her glamorous image, in the 88 episode of *NOT OF THIS EARTH*, to play a cameo role as a bog lady. Gabrielle's RETURN OF THE SWAMP THING character also departed from

her seductress persona. "It was originally written for a man," she recalled. "But they needed another female in the cast, so they expanded the role. I became this security guard for Dr. Arcturion (Louis Jourdan), and my hair was always perfect. There's never a hair out of place, even when I'm shooting off my gun." Gabrielle finally resulted an exchange between her charisma and Arcturion's scary chad—the couple, in an obvious parody of *JAWS*, compare arms. "The war scene was written while we were shooting," she

explained. "They decided they wanted more of my character, and they also needed to lengthen the film a little bit so they came up with this scene. John Landis told me he thought that was the funniest scene in the film."

Gabrielle stepped on more firepower for *SL* & 2, rebranding a role that was played by Ceci (HELL COMES TO FROGTOWN) Verrelli in the first installment. "There was a line in the first *SL*," she noted, "that they decided not to have in the second one. They asked Ceci why she's

called Bitch and she says, 'Because I'm so fucking smooth. I'm supposed to be a cop in Honolulu, but we shot in the Philippines. [Like the weapons.] Holding a weapon gives me power. It makes me feel like a real woman should!'"

Though originally cast as the female lead in *TRAN-SYLVANIA, TWIST* (1999), Gabrielle wound up playing a supporting role. "The lead character was taken over for me. But Roger Corman, who produced the movie, said he needed a TV name, so they got Teri (WE'VE GOT IT



Marie-Louise poses
for the 1953 debut of
BEACHBLISS 8.
Originally produced in
Europe, Roger Corman
later added scenes for
the film's U.S. release.

MADE: Copley. As far as I was concerned, the part was taken from me. I finally played one of Robert Vaughn's vampire-slaying hirs, wearing the world's worst fangs and a long, red wig. My own hair was still freshly cropped from *SILENT*.

Between movies, Gabrielle was a guest on *DREAM ON*, the HBO series produced by John Latham. In an episode shot for the late season, the sitcom's star decides to meet some neighbors in his apartment complex. Randomly knocking on doors, he eventually greets by Gabrielle.

"I'm carrying seven lbs. wearing only a wad of milk, and singing 'My Bonnie Laid Over the Green.' I already realize the gap at the door is what I'm expecting. I shout: 'You're not Bonnie!' and I slam the door on failure. *HEY, BILL, STREET BLUES!*" Thomas directed the episode. It was the first time I was directed by a woman and I thought she was great.

Gabrielle's most recent work includes *EVIL JOHNS* (1991), a Fred Allen Ray production which Ray described as "a spoof of every scary girl in a haunted house movie ever made." "I wear glasses, with my hair back, and very plain clothes," said Gabrielle. "I look like a nerd who needs college tuition because I was offered a different type of character."

In 1986-87, *IL*, the sequel to Robert England's adoration debut, Gabrielle played a prosecuting attorney who suspects a convicted killer of murdering witnesses. She was pleased with the psychological effects involved with her screen demise: "As my car gets possessed, leading to a crash up where I go up in flames. But she was less than afraid that, everyone here was chilled. The producers wanted my voice to be lower. They thought I sounded too young. For half a lot of voice training and can lower my voice to sound however I want it to. But they decided I couldn't articulate their image of a female witness."

As in *ANGEL EYES* (1992), Gabrielle played "a total psycho with a heart of gold. My

"Violence, customarily inflicted upon women, may get a soft rating. But if a woman bares her breast, a film is usually branded with an R-rating."



Similar to the flying role in *ANGEL EYES*, Gabrielle is RETURN OF SHAMPOOING character (with John Latham) was originally written for a man.

character, the victim of an abusive mother, spent her childhood being passed around her mother's lovers. You find out that she killed her mother, and she goes on a rampage killing everyone people, including John Latham. But she's basically sympathetic because she can't survive her past."

Her latest production is *MUNCHIE*, a sequel to a 1987 GREMLINS-GIGOLIT-S-clone titled *MUNCHIES*.

My character is a school secretary who has an affair with the principal," she laughed. "She's a blonde, heavily sex kitten, not actually modeled after Marilyn Monroe, but in that style."

PARTY GABRIELLE (88): BURNING BARS

The screen is realistic about her work and studio loyalty against *IL* film. "I think it's harder for me to get ahead just doing comedies. And, since I perform in low-budget comedies, it's even harder for people somewhere to take them. Critics say appear as when Leslie Nielsen goes over the top in *NAKED*

inflicted upon women, may get a soft rating. But if a woman bares her breast or removes her clothing, a film is usually branded with an R rating."

Gabrielle is also increased by the industry prejudice that insulates the work of B-women. "I feel that some of us are as talented—perhaps more so—than the high-priced movie stars, because we don't have the luxury of rehearsal time and the budget to shoot even takes. With B-players it's more of a challenge to achieve perfection. We have to be ready to shoot as soon as we arrive on set, and get it right in only one or two takes."

She brushed her cup of tea. "One more thing," said Gabrielle with a determined smile. "Because I have no problems with nudity and do films that Meryl Streep wouldn't do, people have come to the bright conclusion that I'm Meryl Streep. Well, I know I'll never be Meryl Streep. I'm through a media to understand that I'm working in a business. Actors have got to work. It comes down to money—putting food on the table and paying rent. I have friends who say, 'For me cash...' and they're working as full-time waiters. At least a part of my dream came true."



"ANGEL EYES" was shot in 10 days. That's 14 pages of script that you say and a lot of computer-aided filmmaking in a director's

LUSTR & LOVECRAFT

**SHEDDING HER DECORATIVE SCREEN IMAGE,
RAVISHING "PENTHOUSE" PET JULIE STRAIN KNOCKS 'EM
DEAD IN "THE UNNAMABLE RETURNS"**

BY BRADNE STEVENS



"I was on my back, looking
away, myself," explains
Strain. "It came out a
very, very fine, to really
become my best."

If I were given a script that had absolutely no sex or nudity, I'd be extremely disappointed. After all, that's how I got my start," said voluptuous Julie Strain, who's presently in the play-off for *Penthouse's* Pet of the Year. It's a gross understatement to say she's a sensually gorgeous woman. Her dark eyes glowed wickedly as she added, "I have a certain power over men. It's really fun on a movie set, because I have a captive audience of 30 or 40 women I can play with these [tits]. Flip up my skin and show them my stumpy pants" — and then I walk off. Of course, they can't do anything about it and neither can I. But there's a great sex-ual tension! I have so many gaffers, grips and camera-people I pack on all the time!"

Her latest director, Jean Paul Guilleme, confirmed Julie's unabashed attitude during pre-production of *THE UNNAMABLE RETURNS*. In a private upstairs room at Chris Eggo's special effects workshop, Julie spent eight hours getting a full-body cast constructed. One can only guess it's a story the workers will have all their grandchildren—like day they delivered an almost nude *Penthouse* Pet with plaster from waist to wrist. When the body was wonderfully removed, Guilleme recalled how Julie tightened the upstairs ank and walked downstairs clad only in a G-string and clasp ring bits of plaster. While 30 men valiantly attempted to do their jobs, she splashed water on herself from a large hose and gleefully climbed up.

The least important thing was Julie's *Penthouse* background—created Guilleme. "We were more interested in taking her seriously as an actress. We based Julie on her imposing physique; her character has sex drive, it's just for who she is. Even my own mother, who doubted as our co-sponsors at the audition, about Julie's open and honest nature. The crew found her wonderful to work with due to her energy and concentration."

After playing over 50 small roles in big-budget movies, Julie Strain was ready to do something a little more challenging than just being the girl with the bag that who walks through a party scene as she put it. In *THE UNNAMABLE RETURNS*, she went totally against type and

"If I was given a script that had absolutely no sex or nudity, I'd be extremely disappointed. ... that's how I got my start."



The "Postcards" girl is determined to play movie roles more challenging than "the girl with big tits who walks through a party scene."

Elliot (Barton Howard [Charles Klausmeyer]) he added women to his David Warner and John-Ringo Dumas to his new cast. As the second film opens, the scholarly anti-hero Randolph Carter and his college professor work on the mysterious creature. Experimentally, they inject it with insulin and cause a violent reaction, whereby the creature's daughter is physically separated from the alien. What was once a human/monster combo divides into a sweet, innocent girl (Marta Ford) and an even bigger, nastier monster (Julie Strain), both named Alpha. When the young woman gratefully flies with Carter, the new beast relentlessly pursues them. Since a mutant cannot without that "better half," the vicious monster goes to extraordinary lengths to get back into the human body to once reborn.

And then, here's come! described Julie—WHOMP! WHOMP! Running down the hall, picking up books and tossing them aside, ruthlessly killing people, knocking them out of my path. I would have done anything in the world to get Alpha back!

"After the creature splits apart," explained Ouellette, "there's a woman who is innocent and learning—and a monster who is hungry and angry. If you suddenly lose the good part of yourself, you feel like an evil person hunting for the want-to-be-loved side. And that's Julie's role in this sequel. For most of the film, we might think of her as a villain, but the once—she's just a confused animal."

There's a delicious meeting between the alien and the innocent girl. After the monster wakes a man across the room, it corners its civilized alter ego and prepares to strike. Julie recalled that intense moment when Marta Ford yelled, "Alpha, no!" "I suddenly lowered my hand and found I was shaking," said Julie. "I touched her face and carried on, looking into her eyes. It was almost a sexual spiritual moment. We just wanted to just go badly, and it was really a beautiful thing. It was so emotional that I started crying inside my

monster suit."

Director Ouellette added, "When Julie started to feel pain, the script supervisor and even the key grip started weep. It was amazing, one of my all-time favorite moments! Under all that makeup, the woman playing this creature seemed to make her contact with another human being with her whole life."

"There were a variety of inspirations for the original Alpha character," revealed Ouellette. "It's almost perverse to say that, but she's partly a young man's conception of what sex is like... a mixture of pornography. Women are also curious as young men. I believe the most attractive thing of all is what lies within. Frank Zappa once asked, 'What's the deepest part of your body? Some say it's your nose or your toes. But I think it's your mind.' The fact is, it's also the most beautiful part. External features may be ugly, but everybody is looking for something precious inside."

"I was an ugly duckling story myself," sighed Julie. "In high school I was under-110 and so skinny at 110 pounds. My hair was so much long, I had bad posture and I

was a headshot nobody. I never had a boyfriend. In fact, I never got into high school—something always happened to keep me from having a normal girl experience. Any time I was with a date with a boy, he'd throw up from drinking too much or get into a car accident. Back then, I was just a girl with many raw talents, but I didn't know what to do with them. It took me a long long time to really become myself."

Oddly enough, the primary audience response to THE UNNAMABLE was for the creature, but for the main character of Randolph Carter. As a local horror convention, a 16-year-old boy approached Ouellette and exclaimed, "Carter's so great! He's a geek, just like me—but the girl like her!" That's when Ouellette realized the strongest element was Carter's belief in himself. In fact, there's a similarity in looks and style between this fictional character and R. P. Lovecraft himself. Both were fairly average guys, not very good-looking. Randolph Carter appeals to a broad audience who are themselves as "not the best-looking guys

on the block nor the most popular." But Carter shows you don't have to be the strongest and most handsome to be the hero.

"On the other hand," continued Ouellette, "Alpha and the creature are almost like the girl who dreams she's an alien from outer space who has been dropped on this planet. A princess descended by her royal parents, a woman dispossessed and alienated from the world she is in. She's very special, not simply as a woman or an animal, but as both."

And who could be more special to play this character than the indomitable Miss Strain? "I was a wild child who was always getting into trouble," she confessed. "In elementary school I just had fun and started fights—and I ate lunch in the principal's office a lot. The older kids wanted to make me because I'd skipped a grade. After I hit a basketball on fire, my mother finally sent me to a private school. They straightened me out a little bit."

Horror was her earliest love and a rebellion since she was three years old. In kindergarten, Julie had a devilish pony named Church who escaped from his stable every day. Once the animal gained power it up—and Julie's mother made her stand on a corner holding a sign, "Pony rules—25 cents, to pay back the pony's bail." "In high school, whenever I saw a horse in a field, I'd just go jump on a No-tell, no-ride, no permission," she recalled.

In her mid-twenties, a quarantine named Scamp irreversibly changed her life. "One day he decided to jump a parked monster wagon—lengthwise," Julie said. "Scamp ripped off the luggage rack and gashed open his stomach. I landed on my head and later woke up hospitalized with amnesia. I didn't know who anyone was. I didn't even know who I was! After a month of neurological training, I started to come out of my amnesia and my personality changed quite a bit. I took more control over

continued on page 88



Julia Wertz as
sexuelle Blue Steel
in *PIV To It* R.A., the
latest project of
filmmaker Andy Warhol.

SYBIL The

**SHE'S CHALLENGED HERCULES AND REFORM SCHOOL GIRLS—
NOW SYBIL DANNING'S BACK FOR MORE SEXY ACTION**

Returning in 1988 as a hard-edged cop on the 7 television screen, is edging adulthood from "outer" space who offered a program to those who humanity as a whole.



Bombshell Is Back!

BY DAVID GINS

Playboy crowned her "Queen of the Bs." Joe Bob Briggs dubbed her "The Big-Boo-Boo Queen." No matter what people call her, Sybil Danning clearly exudes something real. And something dangerous, sexy and lethal.

As the height of her career during the mid '80s, Danning could out-Thelma and Louise any actress in Hollywood. Hot, leathered and built for any kind of action a screenwriter could imagine, the five-foot seven-inch actress made a delicious pact with young women (who admired Danning's drive and inde-

pendence) and young men (who admired her drive, independence... plus everything else).

"I think young boys like the fact that I'm the type of person they could steal horses with if they had to, or go dancing with or make love with," Danning once said in describing her appeal. "The girls

identify with me too. They might say, 'She's sexy and she does this, so I'll try this.'"

Truth is, had girls done what Danning did, a lot of boyfriends would have ended up with broken bones, ruptured spleens, twisted necks and in the most severe cases, bullet wounds. Danning might well be the only woman actor who men would feel safe with, if they happened to be walking through dangerous neighborhoods late at night.

Today, the idea of a woman carrying a conventionally male-oriented action film isn't unusual. It was Danning, after a string of tough athletic roles in low-budget films, who helped pave the way for the strong women of the late '80s and '90s, women such as Sigourney Weaver's Rambolesque in *ALIENS*, Linda Hamilton's beret up babe in *TERMINATOR 2: JUDGMENT DAY* and the consummately awakened duo of Sarah Connor and Gunn Davis in *THELMA AND LOUISE*.

"You not a feminist," Danning told the news media in 1985. "But I say if a woman can do a job well and right,





Dancing, aimed for action. Producer/ director Fred Olen Ray called *Thelma*

"the first female action star." It was a total screen flirt, right? Is now poised to make her comeback

she should have the job, even if it's a film role that's traditionally a man's. That's what I want to do. Someone has to break through eventually. Why not me?"

Danning almost did. 1983 was the year of Sybil Danning. Playboy's August issue devoted 12 pages to the actress, robust physique, the result of a sustained program of aerobics and weight-lifting. Her film *HERCULES*, starring the incredible hulking Lou Ferrigno in the title role, was released earlier in the summer. She had just completed filming *THE SEVEN MAGNETIC GLADIATORS* and would a couple of independent women by producing the director into upgrading her small role (as a woman who seeks out the title character to save her endangered village) to that of a full-fledged gladiator.

Also at that time, her production company, Trireme Productions, was assembling a portfolio of projects for the actress, among them several movies, a video series of adventure films, and a comic book titled "Sybil Danning is Black Diamond." Roger Gorman was also considering Danning as the most remarkable of the comic book character *AT-TACK OF THE 54-FOOT WOMAN*.

But the comic book died, which was supposed to be cross-marketed into films and tapes, titled *Nine* of Danning's movies caught fire with the mainstream public, not even her breakthrough role as a female *John Randall* in *L.A. BOUNTY*. Her deal with Gorman for *54-FOOT WOMAN* never pilled. "We thought it would be a terrific idea, so we went out and shot some pictures, but I really don't know what happened to it after that," Danning said. Her series of 2006 hit Danning adventure videos backlashed on the actress (More on that later).

During the late '80s, Danning went on to make a guest-shot as a villainess in the syndicated *SUPERHERO* series and appear in a few forgettable exploitation movies with some not-so-fingerable scenes. (Her top-away hater up in

"There isn't a woman in the world who doesn't want to be sexy. If she says she doesn't, she's being untruthful with herself."



As a guest on *SUPERHERO*, Danning stole scenes from star John Wayne (below)

THE HOWLING It made for one of the most memorable ending credit sequences ever filmed.)

Then came that fateful day in June of 1980 when a simple stunt effectively knocked Danning out of action for nearly a year. She had been rehearsing for an action film in which she played a professional wrestler. One of the stunts called for Danning to flip another actress over her back. "All of a sudden, I felt a pain in my back," Danning remembered. "Big deal. I pulled a muscle. I didn't give it much thought. Then what happened was rather lucky or unlucky depending on how you look at it. I lay down with two other actresses to work on a project. For the next two months, we sat down and wrote. I thought I'd put in my muscles rest a little bit. When you injure yourself the best thing is to let the injury heal, otherwise you could be in for good."

Danning took a nap for a while, but the pain never went away. When it got bad enough that the actress could no longer walk, she decided to seek out medical advice. Initially, the first round of doctors conjectured that it was something from a strained muscle to a damaged nerve.

They prescribed painkillers and massages. "It got worse and worse," Danning said.

"In the point where I wasn't tolerated with anyone all the time. I went to sports doctor who called me in the next day. He asked me, 'Sybil, have you been playing football?' You have two herniated discs." I was in the hospital that afternoon.

What followed would have made the torture scenes in a standard Danning action-adventure seem like a walk-park. The acute underwire scenes of painful spinal treatments in which hypodermic needles were inserted between the vertebrae. Then came the traction. "I'm in the kind of person who never goes to the doctor, and Danning 'I will have my tonsils, my appendix. You name it, I will get it. But I decided I would beat this thing. No surgery. I'm going to beat this. I went home.' Then I slowly began to feel better. I felt so good that I called the hospital three days before I was supposed to go into surgery and told them I was getting better."

Then came the crash. The pain returned, just as intense. Danning turned to a friend, one of the producers of *THE WITCHES OF EASTWICK*. He recommended a highly

respected doctor with a heavy-duty reputation for dealing with lumbar surgery. Danning went to him—more treatments, more epidurals, more pills. Finally, the consent to surgery, using a new technique called microdissection that only leaves a two-inch scar. She spent Thanksgiving with friends. The next day she went into surgery.

"At that point anything would have been a relief," she said. "As turned out, I recovered very quickly [from the surgery]. It took me all of '91 to get back, though. I found out I would not make a good cripple. I am not good at being dependent. I am not good at being able to walk and not being able to drive. Either I was willing to do anything to be a normal person again."

Still on the rebound from the ill-fated wrestling flip, Danning was prepared to give many of his action movies to her male co-star, once she finally gets her wrestling

Danning's career peak include "Selling the Smiths" (above) and "Clint Eastwood."



movie ready for production. "I'm only going away the next of the [insurance] companies and producers don't want the star to have anything," she said.

Through her career, Danning has always struggled to do things her way, to take charge and have control. She recognized that to get ahead in the male-dominated business of movies and entertainment was a difficult goal and she knew the price she'd pay for it. "I don't go around being tough," she said in a 1985 interview. "If I have to be tough, I can be that way immediately. But behind my back, they call me a bitch when I'm tough. That bothers me because I know men. I deal with who I respect very much and I don't say, 'Oh, let's a hazard' when they're tough. Why is a woman a bitch when she's tough? That's the sort of [double standard] I'm fighting against."

Danning's dream of becoming the female Clint Eastwood came to near fruition with L.A. BOUNTY, her 1986 direct-to-video release. She not only starred in the film, but took over credit and served as producer. Danning played a tough-as-nails desert-island beauty hunter who took



REFORM SCHOOL. (CPL) continued next, details and Danning's *Madison Ballet*

no gall. More importantly, she took no prisoners, either, meaning she had succeeded from playing the lone warrior. "Well, I forgot to tell you," Danning laughed. "There were a lot of guys who thought I was the lone warrior and the lone fielder, but they all are from the South. They love their guns. When I'm holding that gun, it's a very sexy—especially a 12 gauge shotgun."

Danning said that once single film lover, received on behalf of L.A. BOUNTY, begged her to abandon her beloved way of action. "Nobody even said, 'Yes, uh, uh, I never saw cleavage.' I never saw you naked in that movie. Not one letter," she said. "What people liked about it was the same character and how she treated the Kaweah boys. She [her character] was so down going to the leather jacket and boots. She even wore tank tops. Of course, the movie people wanted me to put on something sexy like black lace. They said I was a teenage idol. Well, that's the character."

Danning's unshakable sexual confidence refused a few amount of criticism from those who viewed nudity as

nothing more than exploitation of women. Danning disagreed. "People have asked, 'Does a strong woman take her clothes off? Aren't you being exploited yourself?' I think being a strong, intelligent woman takes a level of maturity, which includes experience and independence," explained Danning. "That doesn't mean I have to run around in pants and a shirt buttoned up to my neck, wearing glasses. I'm a woman. And being a woman means being sexy beyond everything else I've mentioned. I don't think there's a woman in the world who doesn't want to be sexy. If she says she doesn't, she's being unrealistic with herself."

It was THE BATTLE BEYOND THE STARS (1988), Roger Corman's science fiction parody of Akira Kurosawa's classic SEVEN SAMURAI, that for all women and purports started Danning on her transition from the business girl to the Queen of the Action Pictures. In the role she starred as the bad girl in THEY'RE PLAYING WITH FIRE (1984), Danning was no longer the dream sex object of PRIVATE AF-

FAIRS, but rather an aggressive woman with a game plan who, instead of other men, stayed on top of the situation, literally.

"Women who say, 'Don't take your clothes off' have a personal problem," Danning said. "They don't take care of their bodies or don't want to take care of their bodies because they don't want to be beautiful. They don't want to be beautiful because they don't like themselves. I like myself. I used to be chubby. Years ago I would have been obese [Playboy] [laughs]. I did something about it."

Danning has been "doing something about it" in the film industry for a long time now. Her show business career began in the early '70s when she posed nude on the *Lois!er* Book, overlooking the Rhine River, in a German movie called COME MY DEAR LITTLE BIRD. She appeared in several European movies after that and was featured in supporting parts in such movies as THE TWIST, CROISSANT SANDWICH, BAILEARD, THE THREE MUSKETEERS and ME FOR BOOM. During the last year of her film career, Danning seemed destined to play generic female roles, usually the mistress or the girlfriend.

Her appearance in a European import called PRIVATE AFFAIRS was typical for the actress, who herself had the job of giving the young male movie character his first sexual experience. During the '70s, Danning came to prominence through two genre vehicles, AIRPORT 75: THE CONCORD in which she played a small part and the surprise hit BATTLE BEYOND THE STARS in which she portrayed the movie's main character, Valkyrie warrior. When BATTLE came to NBC-TV for its network premiere, Danning's resulting nudity was retooled into a brief, apparently to prevent incidental nudity stress in older male viewers.

But so far in the '80s this Super Woman of the '70s has failed to find a niche. Danning still has a line of adventure videotapes on the market, but her acting career has



"Playboy" magazine wanted Danning in "Queen of the Sex"

“Women who say, ‘Don’t take your clothes off,’ have a personal problem . . . They don’t want to be beautiful because they don’t like themselves.”

remained on the sideline. Even her videotapes have had problems. Her agent, S. Dary, got the idea for inventing a series of Sybil Danning videotapes from the marketing strategy of the popular singer, Elvira. In her tapes, the famous campy actress dressed in style horror films that she does not personally appear in. Dary concluded that this marketing device, called a “wrap-around,” could easily be used for Danning, who could introduce movies covering everything from westerns to science-fiction to musicals.

“These were C movies that had no names and very little production quality,” Danning said. “They were usually filmed somewhere in Italy or the Philippines. So we did the wrap-around. Mr. Dary wrote these scripts for me, by the way. So there I was with my little romantic adventure video line. But we started getting complaints. I would call over the box, so my fans were telling them home and sending them. But when they got home, they’d go angry, come back to the video store, throw down the tape and say, ‘She’s not in this movie.’

“It was irritating to some of my fans because she had didn’t say I was just in the movie for two or three minutes introducing the movie. The box art made it look like I was in the movie from always photographed in a costume carrying some kind of weapon tied-in with the picture. That led to a misunderstanding with some of my fans. When our contract for the 26 films was completed, we stopped.”

Now this murder mystery/thriller is also the vogue in Hollywood circles. Danning’s production company is gearing up to make a variation of BASIC INSTINCT—Sybil-style. “We

have to go with the times,” Danning said. “I will continue to do musicals like *Sally*, but you also have to go with market trends. So, alongside the action/adventure I’m developing now and seeking financing for, I also have a murder mystery/thriller theme. I had the money lined up for this a week ago, but the person who played half of the budget left his company. So as they say in Hollywood any project can turn around.”

Danning said her movie’s working title is *TO DIE FOR*, and its script had been written three years ago, well before the superb *BASIC INSTINCT* went before the cameras. Danning said she is also working on a few more projects, the latest one being *L.A. BOUNTY*. It’s still in the planning stages, but Danning will probably not acquire a producer/director for cleanup and skin. She’ll keep the leather jacket and tortoiseshell.

“To be called a sex goddess is a big compliment,” she told a reporter during her most productive time not quite a decade ago. “I know I have everything else. To be called a sex symbol is very honorable for me because I am a woman and I want to be sexy and I love being sexy. I love sex and I love men.” ☐

UNREALIZED PROJECTS

Though pitched for roles in *ALIENS*, *SCRIBBLES* and a remake of *ATTACK OF THE SOFT WOMAN*, Sybil Danning did not appear in these films. In fact, the *SOFT WOMAN* production never materialized.

A spokesperson for Danning explained, “*ALIENS* director James Cameron had his unreasonable/unrealistic demand that we do Rachel



Goading played Cameron (acting in *Alien*) (left). DANNING EXPRESSES “Sybil,” said “Sybil,” “was completely free. I couldn’t speak too highly about her.”

McLush (*ACES FROM A-GLE*) for the role of Vasquez, but McLush greatly objected to all the sexy line going in the picture! After then rummaging through countless other female bodybuilders, Cameron briefly contemplated reaching out to Vasquez and another actor named Derrick (called much later), thereby jangling the role with another

Hispanic Danning—only to finally have British Equity scotch all of those options by commanding that Vasquez be cast with a film that not only (and at that time) *Jenny Goldstein* lived in England!”

Producer-director Jim Wynantta intended to cast Danning, as a biology teacher, in the term sex force *SCRIBBLES*. “But because we made it in Canada, with Cam-



Right: Dancing around over the remains of PHANTASM, a 1987 low-budgeter by producers' relatives from New York, loosely based on the 1933 Gene Harty novel. Dancing in no-show were Michelle Bauer and Pamela Anderson.

“Think of what Robert Vaughn and I must have done at the end of a seduction scene that was too dangerous even for cable television.”

blood and the guts and the nudity and the sex, but, instead we got a lude-pole-dive FAIRY TALE THEATRE

THEY'RE PLAYING WITH FIRE (1980) “Whenever you watch Liane Fromm cuddle up with me during any of our three sex scenes in the film, pay closer attention and you’ll notice how worried the kid is! I think of what a real turn-on it must have been for me to work with a guy who was so frightened of me, he wouldn’t take off his underpants. For our final scene, I wanted him to do something different with me—something that, nine years after I shocked the director with the idea, Michael Douglas does with Jeanne Tripplehorn in **BASIC INSTINCT**.

For her second blonde-meltdown, **Bringing a Horse Back to Makeup**, “we shoot into the end-of-the-world” part. Through the film was passed (earning a physician [below] several starring roles).

STREET—But once we got into the right position and I was ready to rock, Brown asked me, “Now, finally what is it I’m doing here?”

HOWLING @ YOUR NEATER IS A WEREWOLF (1984) “Next time you lean forward through the dollar pane, take another look at those sunglasses the Werewolf Queen wears. I could hardly make it through the aisle by then, because, when the special-effects guy removed all of my blonde hair, I’d just had a wig put on me here at a time for the sex scene! Some of the legends they used to take off the hair and glue leaked into my eyes, and caused them to swell and turn blood red! Those sunglasses aren’t some sort of clever fashion statement—without them, I couldn’t have even shot my scenes!”

BEFORE SCHOOL GIRLS (1984) “If you can just—for a second—forget the fact Wendy O. Williams is way too mature to play a reform school girl, try to find the moment where I’m passionately cough from the moor. Think how great a knock-down, drag-out death match between Williams and me would have been—like Bond versus Child jobs in **GOLDFINGER**—but the same day we shot, she decided that it would kill her image. She wanted to wrap all our plans and make it up as we went along, but I absolutely refuse to do scenes that are not choreographed. So, instead of being shot to death after a spectacular fight, I guess I just escape to Paris again.

AMAZON WOMEN ON THE MOON (1987) “In the middle of all those inside-pole-dive short one-pole skin riffs!

The Fair Lady of the Evening, starring Angel Tompkins as an ex-booker who marries the president. Thank





Hyatt and the **JUNGLE BARRONS** (1983). Female models, posing in sexy and gender-matching gear, that the lead guys.

of how different the whole movie would look if I had played that lead role and somebody else had been Queen of the Amazons—because John Landis and Rob Weiss almost cast the roles that way! They were nowhere near ready to shoot the Amazon segment, and they called me in to play the wife because I was all ready, but I found out about the space parody and argued to be in that. Otherwise, maybe the Queen would have been Michelle Pfeiffer!"

THE PHANTOM EMPIRE (1987): For all those science-fiction fans who were too busy watching Robby the Robot to notice that *Pan* in the movie was a queen and had a fine example of "creativity under pressure." It's funny for me to read all the letters from fans who write how much they love my custom-designed warrior costume—especially when the whole outfit was stitched together overnight because I was on the road to promote another movie and

couldn't meet the costume designer until we were just *Avatar* from work! My costume for **AMAZON WOMEN ON THE MOON** took more total work time than our entire production schedule for **PHANTOM EMPIRE** **WARRIOR QUEEN** (1987).

Instead of wasting your hours on silly stories, just think your kind thoughts for our director Chuck Ve-

rove, who died from AIDS in 1991.

NOTE: Our inquiry about Donning a latest screen appearance—a walk-on in 1984's **FALL BLOOD**—was dismissed by a spokesperson, "Sybil could [comment on her career] but she will not."

TELEVISION

THE TALL GUY: Whenever my one episode airs on

your local station, try to figure out how many of the shots during my fight sequences were either unairtime down or chopped out altogether from the show. Then think hard to figure out a lack of the series' regular star felt to sacrifice about me being in the show, even for one episode, that she suggested my action sequence be edited to him."

(continued on page 61)

Asked if she was exploiting herself by performing nude scenes, (laughing matter), "Being a strong intelligent woman doesn't mean I have to cut around it (nude) and a lot of actresses up to my neck wearing glasses."





Summer Diner: one of Joe Bell's biggest weekly "happy hours" just had sales for almost nothing. Diner is this far (LAVINIA STREET) and CHOPPING MALL. But who needs it?

joe bob briggs

THE WORLD'S FOREMOST DRIVE-IN CRITIC SIZES UP THE FEMMES FATALES

BY DAN GZBRAY

As the closing credits wrap another double or triple bill, he scrapes melted M&M's Duds from the dashboard. End of another weekly ritual. Joe Bob Briggs greets his 1972 Torrance crew at the drive-in through

For the past 16 years, his observations—scribbled during “down to dusk” shows—have been documented in the nationally syndicated newspaper columns “Joe Bob Goes to the Drive-In.” Briggs’ reviews and ramblings about real life prompted one critic to christen him “a backwoods Hunter Thompson.” His somewhat skewed views are also displayed in a same weekly column, “Joe Bob’s Acorn.”

JOE BOB’S DRIVE-IN THEATRE has Saturday night explosions twin bill on the Movie Channel telebeamed as 10th anniversary last November. The top-rated show has earned him post-nominations for the Ace Award, Reader’s National Lampoon, *Nutcracker*, *Rolling Stone* and *Entertainment Weekly* have sampled Joe Bob’s wit and wisdom. He wrote the item in *Playboy*’s “B-Movie: Run Run,” posted it (July 88), and provided Arnold Schwarzenegger for the magazine earlier this year with four books in his credits—including for *Joe Bob Goes to the Drive-In* (introduction by Stephen King) and *A Guide to Western Civilization* on *My Stars*—Briggs will further probe the American psyche

with *Joe Bob*, scheduled for an October release.

A notoriously private person, Joe Bob breaks his home frontier home (what is) in Guaymas, Texas. Rumors that he was once an award-winning, “senior” journalist and investigative reporter are flatly denied by Joe Bob, although he does admit to once awarded to a writer by the *Hell’s Angels*—a gold-plated bullpen hound.

Joe Bob’s screen debut was sidetracked when his cameo appearance as a casualty in *TEXAS CHAINSAW MASSACRE PART 2*, was edited out a few days prior to the film’s release (eventually, his name is retained in the credits). In parts in *GREAT RULES OF FIRE* and *BACK TO BACK*, *TOOTHY WOODROW*, *LE* *WARD* have done nothing to



That party thing. Like that once when he went the completely paid it to his wife to “regain Joe Bob.” (Joe never makes anything.)

anything but in a case.

Last year, *Strand*’s *Cliff Hanger* Video released 11 cassettes in their “Joe Bob Briggs Presents the Sinister Movies in the History of the World” collection. With unimpressive selections of classic exploitation have already on the shelf (*DEADLY FEAST*, *NUDE ON THE MOON*, *DEADLY WEAPONS*, et al.), Joe Bob is whipping up nine more features for a July ‘92 debut.

A Mexican restaurant across the street from 250 East 58th St. in New York City was the setting for this interview. Its name shakes us, but the food

wasn’t as fortunate.

Does it seem to you that the major studios are spending huge sums of money to make mega-budget movies on a few exploitation ideas?

Well, it’s been the pattern of gore drive-in movies for years. The independent guys, like Roger Corman, do the forbidden subject and make a lot of money. Then mainstream Hollywood figures it out and makes a slicker package of that “forbidden” topic. Then it enters the mainstream and Roger can’t do that topic anymore.

DOE HARD is a classic

example—it's just a horror movie. Take the plot of a group of kids who go into the woods and play in a cabin and somewhere in their conversations is a killer and they can't get out. It's the same plot as *DEEP HARBOR*, you just replace their intentions for blood and an office building for the camp. If you notice, in the end of the movie, the bad guy dies about three times. That's classic horror tradition—you think he's dead, he rises again. Another movie of this type is *THE TERMINATOR*. It seems like a thriller, but it's actually the classic horror movie structure. It's just the difference between having \$3 million and having \$30 million. That's how much it takes to do one of those big special effects horror movies.

Do you think the implementation of the NC-17 rating will really change things for non-pornographic, X-rated film?

I think Jack Valenti's intention always was to fool everybody, and he just thought he could get away with it longer than he could. I thought it was a pretty good idea at the time they came up with it, because a lot of theaters and newspapers had rules saying they wouldn't advertise X-rated movies; they wouldn't show X-rated movies. The NC-17 gave them a way to

“Many of the sexiest horror stars, for me, are the European women. They don't have the Barbie doll makeup. It's just raw sexuality.”



Joe Tate recorded the end of 1950's *STUDENT DESIRES*. (left to right) Betsy Palmer, Diana Dors and Doris Waters

show and advertise that non-sexual, X-rated movie. But in fact, immediately after the new rating was announced, the hard-core films came out of the woodwork and said, "It's not a new rating, it's the X to designate," and they put pressure on the same people they were putting pressure on before. And I think, very quickly, there will be theaters that won't show NC-17's and there will be newspapers that won't take NC-17 advertising, if there aren't already. The real death-blow, showing it was a huge failure, was when Blackboard Video announced they won't stock any NC-17 tapes—and they were quick to say it had nothing to do with Donald Wildmon's announced boycott of Blackboard. So the good guys lose on that one, the NC-17 hasn't changed anything.

What were the factors in determining the film released on your home video box?

As you might imagine, commercial considerations entered into it. As you know, the films of Herschell Gordon Lewis have critical and fabulous copies for years and years. There's a guy in Southern California who spent the last 15 years acquiring the legal

rights to all of Herschell Gordon Lewis' films. He's also a big fan of Doris Waters, so he acquired all the rights to her. His new problem was how to distribute them. One company came up with the idea of having me introduce them, and put them in their proper historical context. It's a good start to what we expect to be a series of a thousand films, and the last one will be released in the year 2234 AD.

In the initial series we were gonna have 22 releases. It's now 21, because the video company dreamt up that one of the untaped movies, Doris Waters' *LET ME BE A WOMAN*, would probably grant *Kou NC-17* rated today. It's the mad-70s transsexual documentary done by Doris, which was actually one of my favorites of the whole series. It's truly one of the strangest movies ever made.

Every year you hold the Drive-in Academy Awards. Juste known as the *Hubbies*, to honor the jobs and performance of the year. What is that event like?

No one has even shown up to accept their *Hubbie*. We've only successfully given away one *Hubbie* over the years. We gave it to Arnold Schwar-

zenegger when he was coming through Dallas one time on a publicity tour. He accepted graciously, even though he didn't know what it was.

You've started work on your dream project, *The Joe Rob-Ing go Museum of American Culture: What are the plans for this undertaking?*

I'm putting together a board of directors of people who are interested in the culture of the drive-in. I already have a huge museum of drive-in memorabilia. I've collected all the time by photographers who've done photo sessions. The museum in the drive-in never goes away. It's one of those things that is important in the American consciousness almost like the flag. So, the idea would be that when the last drive-in closes, have one fully functioning museum of the art drive-in that would remain open and not only show movies, but be a sort of living repository of what is now 60 years of culture associated with the drive-in movie. All the proceeds from my life weekly. *Joe the Word* newsletter are put in a bank account used expressly for this purpose.

After spending five years reviewing drive-in movies, would you like to direct one some day?

If I didn't have 20 other things to do, I'd love to make a drive-in movie. But, of course, it would seem to me to be a gross drive-in movie. There are only a handful of people who are good at this—Mae Clavon, David Cunningham, Sam Rami—and what they all have in common is that they're married! They're only devoted to that one thing, and they do it every day of their lives. At this point in my life I couldn't be so that close, because of the sheer time and energy that the people I admire devote to it.

Who do you consider to be the current ongoing B movie queen, and what sets her apart from the others?

That is gonna sound like a cop-out, but there really are many answers to that question. If you took a poll, the winner would probably still be Lorna Gray because she goes out to the conventions, she makes a lot of

"Digger Lynn Allen," observed Joe Tate. "In becoming a better and better actress, she's also lost that girl-next-door quality."



movies, the press loves her and she has done all American looks that please all sorts of guys. Ginger Lynn Allen probably has the greatest name talent here, but that's mostly because of her astounding X-rated film career—and she may be the first actress to successfully cross over (by the way, the border between R and X-rated careers are getting thinner every day). Teri Hight is the first actress I know of who crossed over the other way. She established herself in R-rated hits like *CHERLEADER CAMP* and *NIGHT VISITOR*, but now she makes triple-X stuff. But Ginger is becoming a house and better actress, and she's the one that got me out of quality. Maybe that's why Lanna and Ginger didn't get along so well during the making of *VICE ACADEMY II*—or at least that's what I heard. Maybe they're incompatible.

Who else? For my money, the most drop-dead beautiful screen queen is Michelle Bauer. That's a perfect body. The oldest screen queen who can still get away with it is Ely Williams. The best actress in Linda Deane. The most understated actress is Kathy Shower. The best dancer is Miami Ford. The most wholesome one is Deborah Foreman. Oh, and Bungle Seward! To me she's the most intelligent—brides bring beautiful, like me. I'm just judging by the way she comes across on the screen—you feel like this is a woman who would always be fascinating. The best endowed one—I know I am going to get in trouble here—the best-endowed one appears to be Melissa Moore—but don't hold me to that one, because I've never used the tape measure myself. Unfortunately. The one who looks best in a bikini is Hope Marie Carlson. What? In fact, she still competes in bikini contests. I think. The most beloved woman queen—or at least the one with the most devoted following—is Linda Blair. I think the guys like her because she seems the most accessible—you could walk right up to her and strike up a conversation. There's one gal whose reputation is based almost

entirely on one scene—Roseanne Kennedy. Remember in *CRITTERS 2* when she changes from a space alien into her human self? Gets me excited just thinking about it. The best "vixen" screen-queen is Laurell London—what I mean is she looks like a vixen all the time, even when she's playing the queen of the Amazons in *HUNTER*. The most sophisticated screen queen—Clea Higgins. The woman everyone would become a screen queen by making more movies is Vanity. Then there are all these personal favorites who don't even make that many movies any more, but they were so popular that they always seem to return after a long absence—I'm thinking of Betsy Russell, Jewel Shepard, Joe Tamberlin, Adrienne Barbeau, Pam Grier, Cornelia Krumm, Dawn Dunlap, Morgan Fairchild, Heather Langenkamp, Erin Beutene, Rebecca Frontini, Debra Riel, Lora Clarkson, Beldar Bruce. Have you ever seen Suzanne Slater? She only plays hot parts, but I always notice her. I don't know why. Well, I do know why. I admire her two enormous breasts. No reason to put her on the list at all except my personal bias.

But just as this won't be a total cop-out, I'll choose my personal favorite of them all—MONIQUE GARRIELLE. Pure art. And, in my humble opinion, the older she gets, the sexier she gets.

At screen *Sybil Denning* has been up her ratings for good. Do you think *Sybil* will return to the drive-in screen? Who will be the next breast-exposure champion?

I do think *Sybil* will return to the drive-in screen, if her health allows it. It's been about two years since her back injury. She was in some skating or something. It had always been her dream to keep making action movies for personal gain. Hence she loves it, and I know she has money, movie fans. And I think she'll be back because she can outthrust me. I mean that in the most possible way. She loves to be up there on the screen. I think the next breast-



Who else? (right) the "most endowed one" appears to be Michelle Bauer. Moore recently topped the women's list. COMMENTING ADULTS.

exposure champion could be Shannon Tweed. She's got the acting ability, she's got the experience and she's certainly got the bod. Did you see her in *IN THE COIL OF THE NIGHT*? Amazing.

You seem to prefer naked women to costumes. What's the appeal of the *Black Widow* type?

Like all red-blooded American boys, I like 'em many

but that ultimately when made James Lee Curtis looks better as a screen queen. I know that's sacrilege to say, but the word really is a sex symbol. She didn't have enough edge to be alluring. She has more of a nose that she doesn't make her or hide anyone. Many of the sexiest horror stars, for me, are the European women. They don't have the Barbie doll makeup

It's just raw sexuality. Laura Gemser is a great example of that. She just puts it out there.

You could describe Barbara Crampton as having "the way of making you wonder whether she wants to have sex with you or kill you—and not caring which one it is." "What if, for example, she says she could kill you?"

Well, Chase Huggins cannot remember the HILLRAISER movies. First of all, she's the only woman I know of who can lose all her skin and still be sexy. And she's the only devil-woman I know of who, even after you know she's a devil-woman and that if you have sex with her you'll suffer more pain than pinhead pain and you're you still want to have sex with her. That's acting. Or something. But Barbara Crampton is still the best. I know she's off to soap-opera careers on something, but we'll never forget their scenes in ROOM ALLYONS when her libido is stimulated by the green sea urchin and she becomes this well-bellied.

What are the primary ingredients to being a B-movie queen?

Coldly enough, classic beauty is not one of them. Many of the women we've been talking about are not really beautiful at all. They're young and

hot. (Wiggy dressed her look like the *JOE BOB'S* cover: "Wiggy" of THE KILLER TOMATOES is in) to "adult only" territory.



"Many of the women we've been talking about are not really beautiful at all...you wouldn't necessarily notice them on the street."



Laura Gemser (left) and Chase Huggins "Two B-movie goddesses look."

they're in good shape, but you wouldn't necessarily notice them on the street. I think what shows on the screen is that they are A) vulnerable, B) tough and C) they lose giving everything to the camera. You have to be a little bit in love with yourself. I think Francesco Ferras also helps.

You can make a great living "strapped" by the appeal of *Lustful* and *Sinister* (horror guest and subject of her own film festival on *JOE BOB'S DRIVE IN THEATER*, how do you even able to figure out why she draws guys out? What do you think of her sex, turned-out and turned player?

Yes, in *Lustful* Barbra Ann managed down and moved up over the days of *SAVAGE STREETS* and the thunder dogs. Part of the reason she blinged-up so fast is that she's a very small woman. In a several of the scenes, she's extremely petite. You don't notice it on camera. Monique Gabrielle is tiny. So when you photograph them in close-up the upper body proportions look enormous, if you know what I mean and I think you do. But I don't think Linda Blair's appeal has anything to do with her looks. Those chipmunk cheeks and that "peeks" thing she does make her seem

like somebody you'd like to talk to. In fact, she told me that people do come up to her on the street all the time. She's a little tired of it, but she never meets anybody. It's a point of personal pride with her that she hasn't to every single person and has some measure of conversation with them. Even if they're asking tired old questions about THE EXORCIST she looks she turns it to the public.

Make a week-long theme: make it-movie interesting like that you'd like to see (including who you'd want to see) when, and who you think would want. You can see how people like Tim Sataeva in *Joe Bob's* and *Joe Bob's*.

How about Maria Van Boven against Edy Williams? No, that wouldn't work. They couldn't get her enough to watch other sexually light. You're on the money when you mention Tim Sataeva. Her middle name should be "candid." Also, the war of the original VIDEO. How about Wendy O. Williams against Dianne Thomas? They'd look dead.

Who are some of your favorite obscure B-movie actresses?

Linda Deane is my favorite B-movie actress who never

gotten any publicity. She was in *SEX-CAVE* and *GIRLFRIEND FROM HELL*, and she was a good actress that she'll probably move up into A-theatre pretty soon. She was a Dallas Cowboys Cheerleader.

If you were interested in death by being beaten to death with night knives, which four actresses would they belong to, and why those?

Bonnie Somers, Lorraine Lundon, Ginger Lynn Allen, Lora Clarkin—because I would want the beating to take a long time and I might not even kill me. If you go any drink and I'm sure you do.

Going back to the beginning of the drive-in in 1955, name the top B-movie queens of each decade up to the '70s.

The '60s? Jesus, I don't know. Ray Wney Igars. The '40s would have to be Betty Page. The '50s would be Maria Van Boven and Jayne Mansfield. Barbara Steele in the '60s. Claudia Gammale in the '70s. Sybil Danning in the '80s. The '90s might be a tie between Sybil and Lorraine. They both had their moments.

We're going to be having "Screen Queen Month" on our cable show this fall. The entire month of October will be devoted to screen queens, even Sunday night on *JOE BOB'S DRIVE IN THEATER*.

The actresses have already said they want to be on the show. I would really like to hear from the fans. They should write to me, listing their favorite screen queens. We can only feature four or five on the show, and we want to do "collector's scope" interviews with the very best ones.

Thanks for letting me have my say. I will gonna talk about Monique Schopenhauer and the European Continuum Market today, too. I'm sorry we didn't have time to get to that. Ask me about that next time. □

To cast your ballot for your favorite B-movie actresses—those you'd like screens *JOE BOB'S DRIVE IN THEATER* on The Movie Channel all October and receive your free copy of *Joe Bob's We Are the Wind* newsletter, write to Joe Bob Briggs, P.O. Box 2802, Dallas, TX 75221-0702.



Brexit (Kamali, star of *PHRYNNE & DOYLE*, a wedding scene, and *LOVE PARTS* "Till Nowhere"), a former model with a "bustling," as rated by Joe Bob Briggs.

ELVA

WILLIAMS

1997

1997

1997

1997

1997

1997

1997

1997

1997

1997

1997

1997

1997

1997

1997

1997

1997

1997

1997

1997

1997

1997

1997

1997

1997

1997

1997

1997

1997

1997

FLAVIA



FLAVIA
A woman in a black lace dress posing on a red velvet chaise longue.



Worse and her brother,
found The Beauty behind the
beauty, 41-year-old actress
Cassandra Peterson.



Mistress of the Dark

ELVIRA, TV'S PREMIERE HORROR HOSTESS, WAS ONCE A VEGAS SHOWGIRL AND FELLINI FILM EXTRA

By DAN GZIRAFKY

Traditionally, old ladies hog the holidays. The round visage of Santa Claus is heront by Yuletide. We're wearing out "every passing year with the minuscule of Father Time." Uncle Sam salutes the Fourth of July. But the most appetizing embodiment of any holiday is that of Halloween. Elvira has bopped "it" guarded the jack o'lantern as official mascot. The popularity of her was so enormous that well beyond October 31st, as evinced by the sales of her merchandise, her air and scheduled personal appearances. Introduced in 1980 as Mistress of the Dark, she has turned into Mistress of the Media, along with vanquishing movie and TV badmen, then serving as pop queen for a popular few. Her pale complexion and plunging necklines have turned up on video games, pinball machines, greeting cards, model kits and limited collectors' editions of plates and mugs.

Yet, in familiar as most are with her cleavage and snappy double entendres, few are aware of Cassandra Peterson, the beautiful actress/comedian behind the Tranny transiee. The Elvira persona has launched the small-time girl, born in Kansas and raised in Colorado Springs, into the glare of Hollywood's limelight. More intriguing than the curvy, cocky temptress is the muse that led Peterson, 41, into the skin-tight black dress.

"My mother had a costume shop," Peterson recalled, "and when I was in the

seventh grade, I was in there full-time making the place. My girlfriends and I were always doing costumes behind the costume shop, which had an alley behind it. I had a horse and I would pretend to be tricks on horseback. I'd dress up like a barbaric ruler and rule all around in a circle, really hot. We'd lip-synch to different records and it was a trip. I was famous in my neighborhood for putting on these elaborate shows."

Most as often gossiped Peterson, a dance student since the age of three, with the inspiration for her amateur entertainments: "Every time I'd see an Elvira movie I'd get all these brilliant ideas for costumes. I'd see HARUM SCARUM (1965), put on a harem-girl costume and do weird dance numbers from the movie. I'd even run out and buy the soundtrack album."

While only a high school

senior, Peterson—on a Las Vegas audition with her parents—seized the opportunity to turn her love of dance and glitz costumes into a career. Seated in the audience of the *Flares*, "Over Las Vegas" revue, she didn't share the attention of the ballerina. "I was dressed up really sexy, so I looked old enough to get in the place," she recalled. "I studied everything I had made my bet, so I had that ruseful cleavage. I had so much makeup on. I'm sure they thought I had escaped from the show. They came down and said, 'Are you one of the showgirls?' But there, frankly, no because I was afraid they'd find out I was only 17, and I was sitting, drinking cherry poppers—what my parents let me have. I thought I was going to be in very big trouble. They said, 'We're looking for showgirls. We're opening a new show, and we're having auditions tomorrow. Who don't you audition?' They took me backstage right then and put on a second and had me dance. Afterwards, they said, 'You'll be great. Come back and meet the producer tomorrow.'"

"I broke down and cried. I'm not really 20, I'm only 17. I combined 'and now I'm gonna go to prison.' No, no,

it's okay," they said. "If your parents sign a release, you can still be in the show. You can't go through the costume or drink alcohol, just come and go by the stage door. I was married in Colorado Springs, finished high school, was single enough, and headed back to Vegas the day I graduated. It was a trip. I'll tell you, I might as well have told everyone I was going to marry. It was so farcical, nobody believed me. But I wanted to be a dancer ever since I saw Ann-Margret in *VIVA, LA'S VEGAS* (1964)."

The city's neon glare may have been appealing initially, but the novelty of being the youngest showgirl in Vegas history quickly faded. "I had fun there, but it's a tough job. You work seven days a week, three shows a night—up those steps, you didn't get a day off. We'd sleep all day, then we were up all night, and got all messed up because we were out all day. I worked all the time because I was always in an auditioning at the middle of the desert. I stored my pants and left the day my contract expired."

Taking the advice of one-time showgirl Fanny, she was determined to actually pursue a singing career. Her goal prompted a trip to Italy. "I had been to Italy on a stu-

dom summer trip when I was a senior in high school," recalled Peterson. "Supposedly, we were studying art history, but we ended up just checking out the Italian guys. I went back and stayed for a couple of months because I ran out of money. One day, I was walking down a street with a friend of mine, a fellow showgirl, and we ran into a guy we met in Vegas, who was now a student director for Federico Fellini. He introduced us to Fellini, who asked us if we wanted to work on the film and we said, 'Sure, why not?' We wound up as his players—we did have lines to be sure—but extras. We played different parts every day, wearing wacky wigs and different costumes. We worked about 10 days on it and we're in the movie (1972's *FELLINI'S SATYRIA*) for about 10 minutes."

The experience was enough to turn Peterson's attention to an acting career. "I got a few Italian films, spaghetti westerns and some real cherry-bomb films. One of the movies I was up for was *THE DEVILS* (1970), directed by Ken Russell. I got a part as a nun in the movie. My Italian was almost nothing, but I knew words I had a costume and when I was up to have my hair done, the hairdresser brought out lip-gloss. She was going to shine my head! I had real long hair then, and when I took it out it fell so much for me and Ken Russell!" Though Peterson seemed to become an actress, she resorted to an Italian rock band. "They paid more money," she explained. "I couldn't get any more acting jobs, and when I did, there was no union so I'd be paid nothing. The band was looking for a female lead singer, because the original singer got married and quit. I traveled around with them for about a year."

Remaining in the United States, Peterson's acting aspirations were unfrustrated with dancing jobs. "I worked in a couple of little shows," she recalled, "because I was broke and needed the money. I

"I started pursuing acting jobs. One of the movies I was up for was Ken Russell's *THE DEVILS*. I got a part as a nun in the movie."



Wife has watched her probably be over 10 years, teaching a myriad of merchandising tricks.

worked the Playboy club circuit, which was popular at the time."

As her interest in drama grew, Peterson moved to Los Angeles in 1973, where she took a job as a night club dancer named "Mama's Boys." "I was Mama, and I had seven guys who were 'the boys,' and we ended up having a great time all the time. That set me back, as far as acting went. When you're having a good time and people from your past call and offer \$1,400 or \$1,500 a week, it seems like a billion when you've only got \$30 to your name. So, I kept taking those jobs."

Peterson discovered it was impossible to balance her involvement with the obligations of a fledgling actress.

"When I returned, my agent wouldn't know me anymore, I'd have to get new pictures taken, casting directors would have all changed and wouldn't know your name. I'd have to start over from scratch. I finally made up my mind not to pursue singing and dancing anymore. I actually pursued acting." Tackling dramatic training and getting on multiple films, Peterson managed to land small parts in films (1980's *CHEER UP AND CHONG'S NEXT MOVIE*) and roles in TV fare like *HOUSE CALLS*, *HAPPY DAYS*, *CHIPS* and *FANTASY ISLAND*.

Peterson found her comedy skills with a stint in the improvisational comedy troupe, *The Groundlings*. "I really wanted to concentrate on comedy," recalled the red-head. "A lot of great actors and comedians came from that group—Paul, Bo-Wo, Herman Ruders, Phil Hartman, Lucane Newman and Jon Lovitz. Peterson's friendship with Ruders was later reciprocated with her "biker mama" role in *PIE-REE & BIG ADVENTURE* (1985).

Had a planned revival of the old *GILGAMASH ISLAND* TV series gone as planned, Peterson may have never slipped into her *Elvira* alter ego. Instead she would have been "unmortalized" as the second actress to play "movie star" Ginger Grant. "Although, I never play Ginger," stated

Peterson: When I would like, I was a freak for GILLIGAN'S ISLAND—especially for Ginger, and I always wanted to be just like her. I went through grueling auditions, over and over. I had to sing, dance and act; they had dozens of girls trying out for the same part, but they kept narrowing it down and bringing me back to do everything over again. Marvin Wood Schwartz, who wrote and produced [the original] GILLIGAN'S ISLAND, took me aside and said, "You're the one! You're the only one we want. You are Ginger. You're perfect for it." I was sure I had it, then.

On the last day—it was amazing—another producer came down. Apparently, he had seen me in The Grasshopper on a night we were out doing a routine improv. I did a sketch involving a gynecologist or something. Everything had to be done with clothes on, and it wasn't disgusting as it may sound, but the producer decided he didn't want "that element" in the GILLIGAN'S ISLAND remake. The Ginger role went to Judith Bakken as reconsider-for-TV movies, RESCUE FROM GILLIGAN'S ISLAND (1978) and THE CAST AWAYS ON GILLIGAN'S ISLAND (1979)—but the proposed series never materialized.

The disappointment of losing Ginger almost drove Peterson to surrender her acting career. Tired to myself, "That's it. I can't put up with this anymore." It was the stress that broke the camel's back, because this kind of thing happened all the time. It took so much work and humiliation just to get these dark parts. I wanted a job where I got a paycheck every week. I was tired of not being able to pay my rent or make any payments. On my birthday I had decided to go into advertising sales. I talked an old friend into letting me work at his company. I didn't have a clue about what I was doing.

On the verge of entering the world of nine-to-five, Peterson was fortunate a telephone call that ultimately changed her life.



Being a long-time television actress, Peterson has seen horror scenarios in an unusual way for the industry.



Days of *Manmade Films*.
Brigitte Nielsen poses
as **INDIE MULA**, for an
advertorial feature film to
have been produced by
New World Pictures.
Paying homage to *Wileas*
and the *Marvel Comics*
that inspired the idea.

SHE-HULK

DANISH BOMBSHELL BRIGITTE NIELSEN
AS MARVEL'S MEAN GREEN SUPERHEROINE

BY ALAN JONES

Move over Catherine, also Michelle Pfeiffer: out of BATMAN RETURNS. Nerves of steel. And a body that's even tougher! topped the presales list for the 1991 Cannes Film Festival for another glamorous entry in the comic book heroine sweepstakes: SHE-HULK, promised. A new kind of hero in the resurging shape of pin-up Brigitte Nielsen for a fantasy adventure that was to be shot on location in Australia in September 1991. But the New World International/Tamara Assner production—the former own all rights in Marvel Comics Superheroes, the latter was a producer in the old Roger Corman New World Days—never materialized, although the ex Miss Switzerland still has promoted the filming with photo shoots in the open, green lady and as interviewee with the press.

When director attached to the project, another was announced and no script writer, SHE-HULK was to have been funded by New World's Australian offshoot in much the same ten dollar way they had funded divorce Mark Goldblatt's THE PI NIGHTER (1990), a New World Marvel adaptation that went straight to video. New World topped the project at Cannes with promotional T-shirts and specially posed photographs showing how the black woman Nielsen would have looked in her shiny, green leotards before a suitable, complete with matching optical gloves, thigh-length boots, body makeup and lipstick.

At the time when SHE-HULK had the earmarks of a go project, La Nielsen avowed, "I'm about a criminal lawyer who



La Nielsen as criminal lawyer Jennifer Walters, SHE-HULK's supposedly public alter ego

good-natured adventure. SHE-HULK was to begin shooting when Nielsen had finished recording commitments. She's a popular singer in Europe, especially Italy, where she's been guesting on variety shows. But the project fell through.

The Danish actress, who has appeared in ROCKET IV, REDDISON (A, CIOBRA, REVIEWS), HILLS COP (DOMINO AND 976-EVIL), THE RETURN, husband idea over who she wanted her SHE-HULK (I'd go with) to be "Jeff Daniels definitely," said Nielsen. "I loved him in SOMETHING WILD. He's smooth, clever, fun and a great actor. He'd make sure our on-screen liaison was more romantic than just hot." □





THE DWELLING

IT'S ABOUT SATANISTS
DEAD HOLLYWOOD STARLETS

BY AL RYAN

Like Neal, low-budget producer-director, is not interested in the major studios and their corporate takeover of B films. Though sporadically seen, Neal's work—a half-dozen films that we have (SEVERELY HILLS GIRLS [and II] to date) (later, THE NIGHT BRINGS CHARLIE II)—has developed a cult following. *THE DWELLING*, his latest and most ambitious film, will be greeted by a substantially expanded audience.

I've been in this business over 20 years now, and Neal. Before this, I worked on commercials, television news—a little bit of everything. I guess you can say. For quite some time, I was

president of Highway Productions, which dealt with editing, post-production, production and video distribution. When working there, we also rented way over 500 trailers for major motion pictures. Robert, inspired by Tower management, eventually scared Neal to the major studios. "I was in the car for a while and I really was kind of remembered." I

was working on *TORAL TORAL*, and one morning I tripped on a two-by-four that was sticking out of a lifeboat prop. So after a few other people tripped over the damn thing, I saw it off, and that union guy, pumped all over me about violating the carpenter union. The people that work for me are like our big family—we all get along, and we're all dedicated to making the given project the best that it can be. We work the best way that we can. If something needs to be done, it gets done. Although Neal would rather not tell too much about *VAMPIRE-EX*, other than admitting he was director of photography on a three-man crew, he'd haven't he, would you, about *THE NEW SEVERELY HILLS GIRLS*? The movie was written by Jeffrey Lynn Ward in about six hours, and shot in a day and a half. I think that's a record. Unfortunately, the distributor didn't like the way it was and that's it. We had a modern day *CHARLIE & ANGELS* thing going on, and it was real cute—a little

Beautiful screenstar Rachel D'Amico (left) was always cool in tight temperatures. One that goes with "Severely Hills Girls."





THE DWELLING

IT'S ABOUT SATANISTS, KIDNAPPING ... AND A DEAD HOLLYWOOD STARLET WHO MAKES A COMEBACK

By Dave Karger

When the word "dwelling" comes to mind, you think of a house, a place where you live. But the word "dwelling" can also mean a place where you die. In the case of the "The Dwelling" movie, it's a place where you die. The movie is a horror film about a woman who is kidnapped and then killed. It's a very good movie, and it's a very good example of how to make a horror movie that is not just a bunch of gore and blood.

The movie is a horror film about a woman who is kidnapped and then killed. It's a very good movie, and it's a very good example of how to make a horror movie that is not just a bunch of gore and blood. The movie is a horror film about a woman who is kidnapped and then killed. It's a very good movie, and it's a very good example of how to make a horror movie that is not just a bunch of gore and blood. The movie is a horror film about a woman who is kidnapped and then killed. It's a very good movie, and it's a very good example of how to make a horror movie that is not just a bunch of gore and blood.

Director William Friedkin (left) with actress Faye Dunaway (right) on the set of "The Dwelling."



THE DWELLING is a horror film about a woman who is kidnapped and then killed. It's a very good movie, and it's a very good example of how to make a horror movie that is not just a bunch of gore and blood. The movie is a horror film about a woman who is kidnapped and then killed. It's a very good movie, and it's a very good example of how to make a horror movie that is not just a bunch of gore and blood. The movie is a horror film about a woman who is kidnapped and then killed. It's a very good movie, and it's a very good example of how to make a horror movie that is not just a bunch of gore and blood.

The movie is a horror film about a woman who is kidnapped and then killed. It's a very good movie, and it's a very good example of how to make a horror movie that is not just a bunch of gore and blood. The movie is a horror film about a woman who is kidnapped and then killed. It's a very good movie, and it's a very good example of how to make a horror movie that is not just a bunch of gore and blood. The movie is a horror film about a woman who is kidnapped and then killed. It's a very good movie, and it's a very good example of how to make a horror movie that is not just a bunch of gore and blood.

The movie is a horror film about a woman who is kidnapped and then killed. It's a very good movie, and it's a very good example of how to make a horror movie that is not just a bunch of gore and blood. The movie is a horror film about a woman who is kidnapped and then killed. It's a very good movie, and it's a very good example of how to make a horror movie that is not just a bunch of gore and blood. The movie is a horror film about a woman who is kidnapped and then killed. It's a very good movie, and it's a very good example of how to make a horror movie that is not just a bunch of gore and blood.

William Friedkin (left) and actress Faye Dunaway (right) on the set of "The Dwelling."



L I N G

KIDNAPPING... AND A T WHO MAKES A COMEBACK

THA here and there... it was really kind of long.

THE DWELLING was originally launched as a good-natured spoof with Lisa Hordman (**ROLLER IN THE HARBOR**) WITHIN RAPT ED out on the female lead. (Tooth man makes an appearance in the last footage, clad in a bikini.) We made it about three years ago," recalled Karl. "We used that as our funding, but nothing happened so that on the shelf for a couple of years. A distributor found it, and, who was getting ready to go to the Cannes Film Festival, asked me if I had any movies and I remembered **THE DWELLING**. At Cannes, he did a \$490,000 pre-sale of the master and the two is history. The feature length version of **THE DWELLING** was produced in 1992 with Michelle Bauer (now in the Touchstone role) introduced on the film as a struggling actress. Bauer is abducted and sacrificed in a

funeral ceremony (offered by Ron Wood, best known as Robin on the **BATMAN** TV series). She is eventually arrested, transformed into a cat-eyed, long-haired demon queen.

Unfortunately, tragedy occurred later on the set of **THE DWELLING** when a special effect backfired. A stunt man was almost decapitated, and a popular L.A. landmark was actually set aflame. (The name of the building has been withheld for legal reasons.)

"We really thought we killed the stunt guy because the gas can exploded a little too early. It ignited the tank car at the same time, killing it with flames. Then it went flying through the air with the stunt guy inside," explained Karl. "If that wasn't enough fun for one day, Karl continued. A little later on the same night, after they put the first fire out, we ignited the

(Continued on page 58)



Michelle Bauer's "demon face" was applied in 45 minutes. Stuntman for **THE DWELLING** (below left) were shot at L.A.'s Hollywood Stage.





Sharon Stone as the American first female president of **TOTAL REGALL**, the 1991 version of the **BRASS BRASS** director Paul Verhoeven

Not Afraid to be bad

**BAILING OUT OF THE B'S, SHARON STONE
SLASHES THE BARBIE DOLL SYNDROME.**

BY BILL FLORENCE

Right, then, not the handsomeness. They would just as soon let a commitment man sprout a mohawk. And I'm so glad.

No one who saw **BASIC INSTINCT** would call Sharon Stone a fanboi—at least not if there was an ice pack within reach. Few actresses have outspelled us here so quickly. But it took a decade for Stone to get the break of a lifetime, cast in the “badly” role of a wealthy and paled author who produces gory murders.

She has pegged herself as a former “ugly duckling,” though pictures belie such descriptions. Always ambitious, the adolescent Stone set her eyes on stardom, taking the beauty pageant route and dropping out of college to become a fashion model. An endless series of print work, her various commercial products passed unworking. (I did that for three years. At the end of the day, you're exhausted and what do you have to show for it? A Polaroid picture.)

With assignments in New York, Madrid, Paris and elsewhere, Stone was a sprightly of life in the last lane, though she credits a small town upbringing for saving her from slipping over the edge.

A lot of girls back then wish we dead, she jokes. It is no lie, for a young girl. Free love of gin and molasses.

Her film career, which started off with a show, not a Woody Allen **STARDUST MEMORIES**, soon defined two moods. She played a seductress in the Errol Flynn-Anna Karenina **WAR AND REMEMBRANCE**, and a kidnapped Melina Long in **IRRECONCILABLE DIFFERENCES**. More typical, however, was a contrasting role in the short-lived TV series **BAYCUT BLUES** and a so-so 1980 script, **DEADLY DRESSING**, directed by Mrs. Craven. The latter was an obscure landmark of cheap sex, but introduced Stone to Craven's wife Matt, who remains one of her best friends. The director in *Basic Instinct* magazine drew her Stone as a redoubtable girl.

The quality of her film

dropped to a black film **POLICE ACADEMY IV**. She acquired a reputation as “charismatic and accessible,” as a result of turbulent arguments with J. Lee Thompson, her director for **KING SOLOMON'S MINES** and its sequel, **ALLAN QUATERMAIN AND THE LOST CITY OF GOLD**. *Rumor* had in that crew members secretly named as “badging men” set before Stone took her dip. Most of the rumors I made were horrible, she admitted, “and the more it went on, the worse things it was.”

Oh her ten years playing rapid roles, she's tougher on the filmmakers than herself.

When you're young, tall and blonde and you can walk and talk at the same time, you own the show, she's the best there is. Subsequently, I don't get very much help as an actress because if I talk and walk across the room and do it pretty well, everybody thinks I'm just great. Nobody will say, No, that's not good enough, do it this way. How about that? Or look Sharon. That's just great, baby. Now stand over there and look fabulous.”

In TOTAL RECALL, a villainess, Stone deflected herself from the notoriety of her past roles.



The major change came with her role as the teacher-on-a-wilds-of-Arnold-Schwartzberger in *TOTAL RECALL*. It was the most successful film she had ever worked on, equally rewarding personally working with a director who cared about her dramatic aptitude.

"I love Paul Verhoeven's films. I'm very affected by his work. I have an unbelievable memory of them. When you mention his name, I can remember specific pictures and images from his movies.

"He's brilliant and his vision is so clear that he makes loose actors look good, and good actors great. He makes, so much from him that the work I've done since then has been remarkably improved. It was thrilling I long for the opportunity to work with him again.

No stranger to the development of female roles, this credit includes *THE FOURTH MAN* and *SPUTTER*. Verhoeven was hardly the manipulator of a living manœuvre. He anguished, explored and showed a real performance out of Stone, challenging her to be more than an on-screen Barbie doll. "With Paul, I felt I had much more than a collaborator. I had a guide, a helping hand."

After a looping session of *TOTAL RECALL*, the director masterfully conferred with Stone on the studio parking lot. "Your problem is you don't respect yourself as a performer," advised Verhoeven. "You do this movie after this movie, so it's hard for people to believe you have any talent."

At the time, Verhoeven was already preparing to shoot *BASIC INSTINCT*, a screenplay written by Joe Eszterhas, which had sold for a record price of \$3 million. The plot was similar to an obscure episode of the *HAMMER HOUSE OF HORROR* cable series, an investigator suspects a writer of more than a casual interest in murder. But Eszterhas' main suspect was a heterosexual woman, and Verhoeven decided the script needed more girl-guy series. Eszterhas dropped out of the project in a huff. Then came the

"I've done a lot of crap, and just a few projects that were good... They hardly ever write power characters for women."



Stone played a victim in Wes Craven's 1989 horror film, *DEARLY BELOVED*. She was supported by Susan Sarandon and Demi Moore.

Great Guy Deluge.

A pitched script came to the attention of Quercy Nation, the activist group with a track record of high visibility; projects included interrupting services in Catholic cathedrals. The group claimed Stone's character, Catherine Truitt, was typical of Hollywood's homophobic portrayal of homosexuals.

For Eszterhas made a point, in meetings with Quercy Nation, that he would replace the heterosexual Michael Douglas character with a lesbian cop. The "transformation" appeared to no one "feminizing drive," one anonymous studio executive described the scene. Ultimately, the cop remained straight. The killer-writer remained as originally con-

ceptualized, and the film was shot pretty much as Eszterhas had written it. The process, which included a public disclosure of the "suspense ending," backfired: the controversy fueled *BASIC INSTINCT*'s boxoffice performance (grossing more than \$300 million in the US).

After losing ground on starring roles as *DICK TRACY*, *BATMAN* and *HAVANA*, Stone didn't harbor much faith in nabbing *BASIC INSTINCT*'s provocative leading role. Tired of making dreadful films, Stone entered a bare-dubbing session for *TOTAL RECALL*, in character as Catherine Truitt. Verhoeven made a videotape audition with Stone waiting for the ride, but five months passed before she was seriously considered

for a leading opposite Michael Douglas. Popular actresses—including Michelle Pfeiffer, Geena Davis and Julia Roberts—were discussed as possible contenders, but the script's potentially inflammatory material, and number of explicit scenes prompted a high number of turn-downs.

Stone dismissed actresses who passed on the role? Don't turn on the juice, I'll do the role? And remained level-headed about her role of work. "I've done a lot of crap, and a few projects that were good. I love playing power characters, but they rarely write such roles for women. Men are power characters. Women are love interests. They're weak, they're victims. Or if they do well, they're son of 'The Little Train that Could.'"

The women in both *TOTAL RECALL* and *BASIC INSTINCT* were hard, nasty and murderous. But Stone, with help from Verhoeven and a script that dismissed itself from her past pleasures, didn't lapse into camp or cliché. "When I play a character who's doing bad things, I can't take the point of view that she's just mean. I choose a reason why."

"One of the great steps that I've taken as an actress was to accept the good and bad inside myself, to be honest about the fact that even the worst, loathsome human being also is a part of me. And the most outrageous selfish, giving, loving person is a part of me. There is a part of all the people in between as we live, those ugly things deliberately cast in me, as I wouldn't be able to do [the role]. But they're a part of me and that's how I live."

She personally caught fire at the heat from the *BASIC INSTINCT* buzz, which was primarily reserved for Eszterhas and Verhoeven (admirer's upsurges were audible during Stone's *SATURDAY NIGHT LIVE* appearance, Stone performing her comely monologue as Catherine Truitt, kept her companion). Like the preceding groups, Stone made the most of the flap and scored coverage in every magazine and TV show



There is the problem in her "good opening," one of the most beautiful scenes that turned BASIC INTO HIT: a beautiful scene. But there's more. "It wasn't that important a scene."

that could reasonably mean with the film. But she upset seemed to because her case of much ado about nothing.

"No single character represents a whole gender. There are two genders to pick from, and this psycho just happens to be a woman. Anyway, it wasn't gay rights groups, it was really only Queer Nation that was opposed to the script, and even then, it was only part of that group. It's a goddamn film, isn't it? Nothing new. It wasn't that important a movie."

Her point is well taken. The character of Catherine Truitt is the spiritual descendant of Barbara Stanwyck in DOUBLE INDEMNITY, Lana Turner in THE POSTMAN ALWAYS RINGS TWICE and Jane Greer in GUN OF THE PAST. And, except for the outrageous cost of BASIC INSTINCT, the film is nothing more than a sexy murder mystery. (Queer Nation and other groups also excoriated SILENCE OF THE LAMBS for equating

homosexuality with madness, but not 'Bulldozer Bill,' a no more representative of homosexuality than Catherine.)

Stoner keeps a balanced view of the protests. The main reason [the movie] got all the press," she said, "was that it provided a highly visible political target. It's a pragmatic approach. The people at Queer Nation who used this as a public forum were doing what anyone would do, moving their cause forward in any way they could. That doesn't mean they were right about the character, or the movie being defamatory. But they were within their rights to take advantage of the situation."

In any case, she saw Catherine as neither straight nor gay. "She's a manipulative viper who uses men to get what she wants. I saw her completely asexual, not a lesbian, not heterosexual. She's power hungry. She's going to screw this guy."

Though the posed male for Playboy at the wake of her

TOTAL RECALL, neither, Stoner—even now—does not see herself as beautiful. "It's an illusion of glamour, which is very powerful. People react when you enter a room, but they react to the projection of energy, not to who I really am."

The strong character in the Violent film didn't intimidate her. On the contrary, said Stoner, "When I

play a part, I don't make value judgments. I'm not afraid to be bad. In fact, I love to be bad. Playing power is much more exciting than playing a lot of other stuff that I generally get paid by being the queen girl who could walk and talk at the same time. That gets old. It becomes degrading. I've played a lot of victims."

Thanking her nose at the

(continued on page 58)

Stoner with TOTAL RECALL, opposite Arnold Schwarzenegger. The film's director, Paul Verhoeven, criticized the actress for making "tall movie stars and movie."



NEITHER NAKED NOR NUDE

DELIA SHEPPARD, OFTEN DESCRIBED AS "QUEEN OF THE EROTIC THRILLER," BLASTS BASIC INSTINCT AND B-MOVIE STEREOTYPES.

By TED NEWSOM

The call came after two in the morning. Experience told me if it's good news, it can wait 'til daylight. It was the editor, sleeping on about the same low life, telling me I was his best friend in the world—and, oh, by the way, could I, as a favor, dig up the truth on some dame. He knew I didn't do a back end of work anymore, and he knew he couldn't afford me. But my bank account was crying to me I understand, and I loved him. So I laid down the ground rules. Straight facts, no blegging. All my expenses. I'll pay all photographs. He gulped, he ate agreed.

The dame's handle was Delia Sheppard. Couldn't get much from that. Could be a married name, pro name. Actress, small parts, in big pictures, big parts in low-budget pictures.

That B-movie racket was tough a photo for most, a launching pad for others. What I dug up in a few days was the usual. She was a foreign piece of work, came to Hollywood, started where she could: B pictures, those ultra-cheap films that usually end up on the back racks at the video supermarkets. That was it: sounding promising.

I called the producer of her latest project, a sex and crime flick called *THE NAKED AND THE NUDE* (aftermore title: *ROCK 'N' ROLL DETECTIVE*). He turned out to be a pretty good egg named Jeff Broadstreet. An asshole who likes Orson Welles and Joe Dante can't be a complete pain. I looked at his last pic-

ture, *SEXHOUSE*, a smidgen of B-movie, with Delia as a consulting wife of a foul-mouthed producer who sounded like too many guys I'd worked for. The dame was tall, and naked. And she apparently had no problems taking her clothes off.

When I saw her naked on screen, I remembered Ford Rux, a buddy of mine, had me redo a scene screening of his flick, *THE HAUNTING FEAR*. I was with a sweet blonde from Minnesota. Flash of a tank top: no more. As in the screen sex scenes with the tall blonde, a no-good woman who body ought what she wants. That was Delia. As opposed to the sweet young thing thinking, beside me. Or maybe, maybe sweet blonde turned out to have a hot-as-racket on the side. You can never tell.

I watched *SEXHOUSE* care-

fully. Especially the nude scenes. I wanted to remember this woman. She seemed to know even everyone in the film, like a balloon on the Macy's parade. I guessed her to be about right: tall and big-boned, an Anita Ekberg on steroids. Her comedy delivery was good, but her accent was thickly Scandinavian. I wondered if she spend her whole career in roles that would make the Vera Hirsch Babylon excuse from the old Republic pictures. Ah, yes, my daughter: she went to school in Europe.

It was a blustering April. Summer had pushed into L.A. ahead of schedule. A week later the heat would ignite the cars, asphalt, and man, staked by gas and greed. But this weekend, things were still quiet. The studio, such as it was, sat on a crummy street in North Hollywood, across the street from the local AA recovery house. Behind the building ran long dead streetcar lines. It was a Saturday. I wondered why I was working on Saturday. I decided I wondered too much.

My photographer Mike and I pulled up and parked around. It was one of those prehistoric buildings, a black long and thirty feet

deep, crissed by the mesh of the wire. Some of the units were vacant, few of them open. Two of the units were the "studio." Inside, I saw a tall blonde in a canvas-back chair perusing *Elle*. She looked handsome: pale skin, long legs, hair bleached nearly Marilyn-white. But the way she was sitting—inconspicuously, head down, magazine on her lap—she seemed a bit alien on the upper story. For a while I thought it might be an actress. I'd met once on an adult film or. That, too, is another story. But I saw no sign of Delia Sheppard, no sign of an eight-foot blonde with a potential lower-back problem.

Broadstreet and the crew were a black cat, shooting a couple scene twenty times. Oh, under the shade, an ass-hat man applied a rubber prosthetic chin and nose to actor Tim McGrouther, playing a killer, named Henry Spenser, after the character from *ERASE-ERASE-HEAD*. "It's a killer who got happens to look exactly like David Lynch," said Broadstreet with a grin. I smiled but wondered whether anyone was going to see the movie. (Maybe, or what it had to do with the plot. There was a cameo role. Broadstreet told us Delia was back at the stu-



Demi Moore, the
"Queen of the Erotic
Thriller." Asked
film director Jeff
Bridges, "Demi
has a sexy character
but—kind of all—she's
also a good actress."



The sexy Sheppard strikes a Charlene-like pose on the set of *THE HARDY AND THE DEAD*

do, so Mike and I walked back down to the prefab building over the swimming splash.

I asked around, and realized my powers of observation were rusty. The inconspicuous blonde was Delta Gooden. I introduced myself.

Her screen was nothing like the meatball-and-lyard sliders in *SENSELESS*. Her voice was low, flavored with that peculiar British-style enunciation that educated Swedes and Danes often have. Her print dress was bright, summery and fresh, revealing two very pale, buckled shoulders. She had a fine nose, and lips painted just a whitewash than her real ones. And the overpowering impression on screen was just that, an impression. The surly director came in to say they'd be ready in ten minutes. That was shorthand for two hours. So we started to talk.

"I started dancing when I was very young, in Copenhagen. I saw the baller and said, 'That's what I want to do.' My parents, who had been very supportive up to then, became very reserved. Are you sure? This is going to take a long time and cost a lot of money." I

knew I eventually got more into jazz and modern dance, away from dancing on stage.

Then I got an offer to dance at the Lido. I was told I'd have to get used to working in a G-string. That took about a week. You're surrounded by naked people. Here, every one's up in arms about the scene in *BASIC INSTINCT* where Sharon Stone flashed her crotch. So what? In Europe we're not hanging up that sort of thing like they are in America.

Yeah, she'd done *Pinkhouse* at '88, but contrary to stereotypes, she has brains and focus. "Did you catch any heat on that *Pinkhouse* spread?" I asked. "No, but I wouldn't do it again." That was then. I've had offers from Playboy since then. I will see video boxes that say, "Featuring Ex-*Pinkhouse* Pet Delta Gooden."

We walked outside to set up a few so-called candid photos in the room, and the lighting was harsh. Instead we parked ourselves in the shade and continued talking. Rather, she talked and I listened. I had the easy part. She was easy, so hard to.

I was in New York working with a theater group run

by William Duke and his wife, a terrific group I don't know Oliver Stone, but William knew him from working on *PLATOON*. And William said, "Oh, we're going down to Dallas for a few days to work on Oliver Stone's movie. Come on along. What are you going to do?" "We'll find something." So I did some work on *BORN ON THE FOURTH OF JULY*. It was the election of Nixon, everyone was disgusted in 60s makeup, bell-bottoms, that whole thing.

Oliver Stone is very demanding, very military in his

style, an authoritarian. He says, "You don't know if he even knows what he wants. He'll shoot things 60 times. Later, I was hired by *THE DOORS* out here and he said, 'Oh, well, you're a Hollywood girl now, eh?' He shot so much footage for *THE DOORS* he could have cut several movies together. There was Jim Morrison, the poet, Jim Morrison, the partner, all of that. You could cut it together four different ways and get four different movies. Why not just shoot what you need to tell the story?"

I worked with guys with the most rational eyes—what a wonderful entrance into Hollywood. Andrew Dice Clay, Sylvester Stallone, Joel Silver. On *BIG K* V. Stallone had no idea how to stage a woman's part. The role I played could've been played by a department store mannequin. There was no depth, just window dressing. I was on that for two months and hardly worked at all, but he was supposed to be around. I was given a nine a.m. call-time even though I wasn't scheduled for any scenes. I asked why and was told, "We might want to put you in somewhere." I was in full costume and makeup all day, sitting around doing nothing. It was a power trip. I think I was the only woman on the entire shoot.

It was getting hot, and naturally there was no air conditioning in the rear of the building. The makeup men kept a stream of cold air blowing. McGowan's nose and chin. "That is the only place

Perpetuating the myth: Delta. *THE MACHINING MAN* had scenes too sexy for an R rating. Above: Delta's Steven Seagal brings on Sheppard



44 I'd never go out of my way to be a B-movie actress. Why would anyone? I know girls who have accepted it, but they're stuck, dead in the water. 55

there; we've got," he said. "It'll just catch fire and go." I sat back down with Delta. She was more interesting now.

"I have my own set of rules," she said. "There are plenty of guys who say, 'I'm considering you for this part.' So I come up to my place and we'll talk. The minute that comes up, I'm out of there. Did I give a good reading or not? Do I get the job or not? I'm not going to go out to dinner with someone just to get a role. Nobody needs work that badly."

The assistant director came by and said they were finally making up a scene down the street. "There's so much waiting," Delta sighed. We continued our conversation.

"I read for **BASIC INSTINCT** several times, kept going back. The script wasn't much different from others I've read, but I went up for it. Whether the script is brilliant or terrible, I have to balance it with the money I get. They finally went with Sharon Stone. It's always been like that. Let's go with a name."

"**BASIC INSTINCT** was no different from the films I've done for **Am...** or a Fred Olen Ray film, only with a \$40 million budget. It looked wonderful. The sets, locations, all showed money. But movie thrillers are the same. It's **DOUBLE INDEMNITY**, the old cliché, all a matter of style and playing."

"I like Fred. He has no pretensions. He knows what kind of films he makes and enjoys doing them. There was a party last week with Jay Richardson and me on a desk in **HAUNTING FEAR**. Someone said he was terrible. But it is the characters, two movie people trying to murder the guy's wife. On the other hand, there's **BASIC INSTINCT** with Michael Douglas and his baggy butt. I think he's not

old for that sort of thing, don't you?"

I had no opinion, having seen neither the film nor Michael Douglas' ass.

"I got a call the other day to appear in a film with an actress I'd worked with before. 'Can you get along with her?' they asked. We got along fine the first time, except she was all coiled up, which makes for a miserable shoot. When someone's doing coke or drinking, the irrationality, the not-care-a-thing-for-tomorrow attitude, an effect on everyone on set. Everyone gets on edge. It's no fun."

Therian slowly anchored past high-noon. A production assistant arrived with a massive McDonald's sack and announced, "Please, everybody, one cheeseburger per person." That's one of the main differences between high-budget and low-budget pictures, Delta shrugged.

"You can only do so many of these things. They're very formulaic. You have three weeks, like a TV movie. I would never go out of my way to be a B-movie actress. Why would anyone? I know girls who have accepted it, but they're stuck, dead in the water. If you stay in the same genre of films you'll get paid. You have to move out of that phase."

I wondered why she was here at all. She'd made solid progress the past four years, appearing in films such as **THE DOORS** and **ROCKY V**, and doing lead roles in a series of low-budget sex thrillers, **NIGHT RHYTHMS**, **ANIMAL BEHAVIOR**, **SINS OF THE FLESH**. And here she was, sitting in an overhyped warehouse in an industrial section of the San Francisco Valley. "I'm doing this as a favor to Jeff. He was the first one to get me a part in a movie, **SIXBROW**, my first



Sheppard and Sharon Stone are reunited in **HELL BENDER** and **TINA TURNER**, respectively in Sheppard's "first female lead" role ("I'm really, no joke")

really substantial part. So I owe him. It's a good part and will only take a couple of days."

The crew returns from location down the block, drizzling slowly back into the warehouse. "We're setting up for the big confrontation, the climax," Bradstreet tells us. "It'll be about six minutes." Delta Sheppard smiled broadly. I smiled another cheeseburger. Hell, no one was looking and they were going good.

I got sick of looking at bad scripts so I came up with an idea for a story about a dancer. The screenwriter working on it, Mark Miller, is very good. We had two production meetings in a day. We had everything, the director, a reel of the cinematographer we wanted to use, the writer and me. The first meeting was in a

crummy little office in Hollywood with dirty hallways in an old, run-down building. I walked out and said, "Not a chance. Even if he wanted to do it, I wouldn't."

That same afternoon, we went to see another producer, this one in Bel Air. We ran with this guy who does five and six million dollar projects. He needed a property. There is a strong need for good films, a good share of producers. He listened to the pitch, a half dozen of us in a room, and said, "Okay, sounds good. Let's do it." It was as easy as that.

There seemed to be more movement in the warehouse. The sort of pre-activity activity that means crews do in the rear of the building, the makeup man continued to

continued on page 55



Kathleen Keener, armed and ready in **ROLLER BLADE**
WARRIORS, the 1999 independent production and directed by Gus Jackson, described succinctly by Keener as "pretty badass."

KATHLEEN KINMONT

LEAVING BEHIND A B-MOVIE LEGACY OF BIKINIS BOGEYMEN AND BARBARIANS, THE BEAUTIFUL KATHLEEN KINMONT IS READY FOR PRIME TIME

BY DAN CZIRAKY

Kathleen Kinmont looks confident, and she knows it. "To have people suddenly be repulsed and reject you is very hard," she explained. "But it's a great acting experience. Those are true emotions—not wussy-opening, because it made me feel so removed from reality."

As the title character in 1991's *MUDE OF RE-ANIMATOR*, Kinmont played her first non-glamorous role. A patchwork assembly of body parts from various female cadavers, her makeup is about as appealing as an autopsy. Yet, it was a part the stunning actress found irresistible. "Being in makeup and acting like some kind of monster or freak doesn't frighten me, because I lose something so self-like that being a 'pretty girl,' you don't get that much of a chance to be something that usually the opposite of what you are."

A California native born in 1965, Kinmont is the daughter of actress Abby Dalton (best remembered for Roger Corman's *SAGA OF THE VIKING WOMEN AND THEIR VOYAGE TO THE WATERS OF THE GREAT SEA SERPENTS*). Her initial career choice was romance, and she says: "I was a little too emotional, and I didn't quite get the grades," she laughed. Her passion for animals is fulfilled by the horse she keeps across the street from her Burbank Ranch house. "It's the only species I, that will breed for, horses. I've always wanted to have one, and I got my wish."

Kinmont landed her first film role at the age of 18, playing a supporting role in the teen sex comedy *HAARDBODIES* (1985). "You can get away with, because I'm the only girl who doesn't take her clothes off, I stand out like a sore thumb." No such problems with 1989's *FRATERNITY VACATION*. "I took off my clothes in that one," she laughed. Both she and costar Barbara Chanson dispute for a moment where they pull a prank on a group of horny frat boys. "I was one of the first films shot in Palm Springs so we had a lot of support from the community. Nobody wanted to go

leave."

Followed in 1988 *BRIDE OF RE-ANIMATOR* centered on the shill and work she was when it received a minimal theatrical release in an R-rated cut. The unrated version soon followed on home video, but the film never received the kind of attention that *RE-ANIMATOR* generated. "It was a let-down," Kinmont remarked disappointedly. The film also marked the last time David Gale would portray the blemishy Dr. Carl Hill. The actor passed away after receiving a heart transplant in September 1991. "I met David quite a few times," Kinmont remembered. "He was a sweet man. Last time to him during the shooting, and he was real happy with the film. He was great in these movies."

1989's *MIDNIGHT*, a low budget spoof starring Lynn Redgrave as an Elvira rip-off horror hostess, featured Kinmont in a small role. The cast also included Frank Gorshin, Tony Curtis and Wolfman Jack. "I don't even know what happened to that film," Kinmont

admitted. "I've never even seen it. It's all kind of kooky."

Actor-director Wings Hauser gave Kinmont as the female leader *THE ART OF DYING* (1990). Hauser played a cop on the trail of a serial killer who portrays famous film deaths. "He gets these young kids who kind of let off the pumpkins truck from Idaho and has them do screen tests. I play Wings, guffawed, this red-headed, dog-eating guy who rides a Harley. It was a growing relationship we have, very sexual and he has no idea who I am or what I do. I float in and out of his life. I end up getting kidnapped by the killer and Wings has to rescue me. It has a pretty exciting ending and I thought it was well-made. I enjoyed working with Wings, he's a good actor. He's underrated, I guess because he's done a lot of B movies. He's a very capable director."

SNAKEEATER DRUG MISTER (1991), starred Kinmont's husband, former *FALCON CREST* star Lorenzo Lamas. In this sequel to Lamas' 1989 action film, Kinmont played her spouse's girlfriend. *NIGHT OF THE WARRIOR* (1991) was produced by Lamas, who starred along with Kinmont, Arlene Dahl, Lu Luan and Anthony Geary. "Lorenzo does a lot of bare and kabbish lighting," Kinmont says again cast as Lamas' girlfriend in their upcoming release *FINAL IMPACT*. "It seems to be a great actor to work with. The roles for women are few and far between in action films these days. Besides, I love working with Lorenzo. I love being with him, and I like to know where he is. *FINAL IMPACT* is another

backbone, more, and it should be in theaters this spring."

The 1987 second-and-seenly cheap PHOENIX THE WARRIOR, starring Penna (STAR TREK: THE MOTION PICTURE) Khamis, provided Kinnmont with a supporting role. "It was shot in about 14 hours—pretty low-budget. I got \$50 a day, which about paid for the gas out to the Mojave Desert and back. It was pathetic. They had to run on that film, and kind of hold a grudge. I was told it would be strictly European sales, and the next thing I know it's playing on HBO and USA, it was all over. I never saw any money from it, and wondered if I'd be teased by the Screen Actors Guild. It was the only non-union film I did, and sure enough, I got the phone call three years later. The Guild wanted to meet with me. I couldn't believe it! I explained that it was only supposed to be sold in Europe and India, and they let me off with a reputation because it was my first offense. I've been offered other non-union films, but I've turned them all down."

ROLLER BLADE WARRIORS, the 1987 sequel to ROLLER BLADE, cast Kinnmont and genre actress Elizabeth Kinn (ATTACK OF THE KILLER BIRDS) as futuristic female soldiers. Although the film wasn't released until 1990, Kinnmont enjoyed the physical demands of her character. "It was a fun role because there was a lot of action and swordplay and roller skating through explosions. This was fun. The warlike was pretty basic." The low-budget, science-fiction actioner (and somewhat for the participation of Abby Cadabby). "My mother described her role as a 'ladies from outer space.' She had a futuristic costume, and was in a wheelchair—which was never quite explained. I guess because she couldn't move in that con-



Though used in horror roles, Kinnmont (above) in ROLLER BLADE WARRIORS is primarily linked with action-sci-fi movies.

ture. She was strapped in from all points, with the giant cone on her head."

Kinnmont's next part came in the slasher film RUSH WELLS, where she played a model. "It's a really bad film. I'm in the first ten minutes, and then I get killed. I was like, 'That's when I popped the video out.' This is enough of this film," she laughed. She appeared as the babe of "The Shape" in her next film HALLOWEEN 4: THE RETURN OF MICHAEL MYERS (1988). "That was a pretty good experience. I worked with some really nice people," she commented. Kinnmont formed a lasting friendship with her young co-star, Danielle Harris. "Danielle is one of my favorite people. I like her because she's not occasionally. She's 14 now, and kind of reminds me of when I was younger."

Kinnmont was on a horror movie roll at this point, culminating in Brian Yarnold's BRIDE OF RE-ANIMATOR. The follow-up to Susan Gordon's 1985 modern horror masterpiece cast her in the dual role of Gloria/The Bride. "Gloria was just a dying, innocent girl," said the

actress. "She wanted to have some kind of funeral, but didn't get a chance." When she terminally ill Gloriamother died, Susan's mother (Jeffrey Combs) snatched her head as the crowning piece of his homemade creature. "When I became the 'bride,' she's an assemblage of different bodies, so they all move at different rates, spontaneously. It was difficult and took a lot of cooperation, but it's something I'm proud of."

"I did about 15 different body casts for that film, one full-body cast, which I actually burned off. I had a latex suit on, but I had no stand on these two-by-four with my arms straight out. As first it was freezing cold, but with a hot mannequin the heat started to rise as it hardened. It got better and better and I asked, 'How much longer, guys?' They said, 'Five to ten minutes more.' As the timer thought, 'Oh God, I can't handle it' and I layed inside the cast. Because it was really hard, there was no place for me to go, so my head just dropped forward. The next thing I knew, I was sitting in a chair. I asked, 'How did I get here? What happened?' They said, 'Oh, you burned in the cast.' I said, 'Oh, what? Did you have to



Kinnmont is charmed with her versatile husband Lorenson Lenoir, in FINAL IMPACT.

“Once you’ve done too many [B-movies], people label you . . . God knows, enough money is put into big films that stink.”

beat me out? Do we have to do it again?” they said. No, we just left you in and it finished hardening, and then we popped you out.” Kinmont also had to go through two head casts, including one in which she had to hold a screen. “That was hard, because I had my eyes squinted and my mouth wide open for 15 minutes. They had to do casts of my teeth.”

Kinmont recently completed *SWEET JUSTICE*, an action film about a squad of female commandos trained for duty in the Persian Gulf War, but never sent there. When the squad leader’s daughter is murdered, the squad assumes revenge.

“They’ve put a bunch of bad-ass chicks looking for a man to blow up, so we do. We find a town and annihilate everything in our way. It’s fun, because it’s all women and very serious. I wish there was a little more humor to it, but the director was going for that. *TERMINATOR* style.” Lynn Carter plays squad leader Sunny Foster, with Jean Hoken, Patricia Tullman and Catherine Hickland rounding out the female cast. Matt Fung and Frank Corbini are the male ones. “We had a lot of good things—we rode motorcycles, shot guns, did karate. There’s a scene in this weight room where we lift huge amounts of weight. Probably the heaviest scene of all time when I put about 200 pounds on the weight bench and start pumping this weight while delivering my lines at the same time.”

Kinmont is realistic about her low-budget film career. “When you work on a low-budget film, you have to make everything as good as possible. Because you don’t have the luxury of retakes or expensive effects. You have to make the best of it. On a low-budget film, they usually go straight to video, and end up on cable’s USA Network a few months later. I may sound a little sarcastic, but I’ve been around it long enough that I’m a bit cynical. *Idiot’s Wife* is a late reality. I prepare myself for the worst, so that I’m never disappointed. Now, if I’d done *BRACEGLIA* . . .”

The big break? “It came from Columbus Petersen. Patricia Ford Coppola was announced as director of the financially troubled *BRAM STOKER’S DRACU-*



General producer from “Idiot” (PALLAWORTH) & “Idiot” (WEEK) in an aggressive screen presence.

ULA. Youself actresses converged on the studio to play one of those “vampire ladies.” Like many other genre hopefuls—including *Snake Sisters*—Kinmont made a grab for one of the coveted roles. “I would have loved to have gotten it,” she snarled. “How can you pass up

working with Coppola? And, they were roles that required a lot of physical ability, they prepared you to be unusual and scary at the same time. That was truly interesting to me. I put together a centerfold specifically for this job. I was in the studio for about eight hours, putting

together all the music material from my different films. I spent a lot of time and money on this, and I was called back three times. But I was never able to meet Francis. He didn't want to see any blonde girls. That was disappointing, but when the director has something specific in mind, you can't do too much to sway that.

"I know the brutal makeup and how and we'd been going back and forth for about three months on that. He told me everything that was going on, meanwhile I was sending huge 11"x14" color photos of myself. I really wanted that job. It would have been a great break for me to be in a film, work again with Francis. I did my best to get in, but wasn't given much of a shot. That was a major rejection and quite a drag.

Like many of her B-movie contemporaries, Kinnmont recognized the pitfall of a low-budget film career. "Once you've done too many of them, people label you. I've heard in casting sessions, when they're pulling out actors' pictures, they'll say, 'No, they've done too many B-pictures.' It's unfair how they treat people who just want to go work. There are a lot of bad B-movers that every once in a while you get a good one which should be given an equal opportunity. God knows, enough money is put into big films that make As for as I'm concerned, I'll do a rule that is interesting, something I haven't done before so that allows me to work with my husband. It has to offer me something. I have a solid reel so I can be a little more selective."

Another problem with working in B-movies, according to Kinnmont, is their explanation of female nudity. "Once you take your clothes off, everyone expects you to do it for everything, and I won't do that. I did not for FRATERNITY VACATION because I had never done it before. There are certain things that add to the plotline. It was a funny

KINMONT

"Once you take your clothes off everyone expects you to take off your clothes for everything."



Kinnmont, as THE BRIDE OF THE ANIMATOR (left) and Bruce Abbott, The "Bride" who was originally written for Barbara Crampton.

scene, it wasn't gross, I wasn't being groped by anybody and it added humor and smiling moments to the movie. But you've got to watch out for yourself with B-movies. People will try to take advantage of you.

"They wanted me to do scenes with in ROLLER BLADE WARRIORS, but I thought it was outrageous. There were no scenes that required it. The same for PINKIN (THE WARRIOR IN HARDHATS, I didn't want to [do nudity]) because my character says, 'I'm not going to take my clothes off.' Why go against what the character says? You've got to keep some integrity, or you'll be worn up. It's acceptable for a woman to take off her top and also more acceptable for a man to show his butt. However, my husband won't do it. He feels it's proper, he will respect. He did one nude scene—with me on NIGHT OF THE WAR ROOM, but the scene where we make love in a white sheet, you can't remove it. It's very sexual, but done with our intimacy concern is to show something useful

that furthers the plotline. If it's done just to have a pair of tits leaping across the screen, I won't do it. It's shot in good taste, with people's integrity in mind, then no problem."

Working, apparently, both Kinnmont and Lamas have had roles that required love scenes. But, out of respect for each other, they've set guidelines as to how far they will go. "Kissing with tongues is really not acceptable anymore because of AIDS," she said. "There is no concrete evidence whether it can or cannot be passed through saliva, but who wants to take the chance? It's too scary these days. Lamas and I have scenes in both of our last two films. I don't ask him questions, I grill him! I put him on the stand! Did you touch her? Did you kiss her? Did you grab her boob? Did you grab her ass? All my professional ethics go out the window and I am into the 'Jeopardy' Wild!"

After nine years of acting, Kinnmont is ready to branch out to another area of the film industry—through writing. "I've written a script with two other women, we're in development right now, so things are looking good. If you try to make things happen for yourself, you have a better chance. Even if you don't get to act in the project you've written, at least you get some kind of a paycheck."

Meanwhile, Kinnmont has several new projects under way. She and Lamas are scheduled to shoot THE MARTIN, a psychological thriller about a serial killer, produced by their company. The husband and wife acting team has signed to star in RENEGADES, a syndicated action/drama series from producer Stephen J. Cannell, to debut this fall. On her own, Kinnmont has signed to play lead in ALEXA, which PM Entertainment Group will produce later this year.

Despite her disappointments, Kinnmont is optimistic about the future.

"There are good things afoot for me, so I don't get too upset. You just have to experience it. You have to cry about it, yell about it or take it up and away from it. When Lamas or I get upset, we just take off and get out of the room. Then, when we get a job we really want, there's no high like at all. One of those highs was becoming the model for a line of women's wear recently released by Harley-Davidson. Posing with two of her personal partners—her husband and按摩师—Kinnmont will be highly visible in advertisements and the 1993 Harley-Davidson Calendar. If it seems that Kinnmont and Lamas are becoming Hollywood's most inseparable couple, it's by choice. "We've both spent many years in the business, and know the ups and downs," Kinnmont said. "Lamas helps me handle it better than it'd be able to if I was alone. And he helps me have some one who's experienced the same thing with you."



Kinnmont, as AL, made her film debut in a scene in Hardbodies (1990).



Kinnmont rode a striking figure, riding the post-apocalyptic world in *HELLER* (L.A. Times, 10/10/00), which went straight to number 1, except, Tom Hanks' *ELIOT* (New York Times, 10/10/00), is scheduled to premiere this year.

Carry On Caroline

**MORE VOLUPTUOUS THAN EVER, CAROLINE MUNRO
SIZZLES ON-SCREEN... BUT ADMITS HER REAL LIFE
ROLE "IS THE HARDEST JOB I'VE EVER HAD."**

BY STEVE SHERES



Munro was cast as "primitively photogenic-seductress" in *AT THE EARTH'S CORE*, but turned up "amplified-century streamers" to promote the movie.

Fantasy Film's First Lady, Caroline Munro, has now become the genre's newest working-woman and mother. Married to British producer/director George Dugdale, she is mastering her most challenging role as mother to their babydaughter Georgina, as she hopefully resumes her acting career after a two-year hiatus. Anointed by a worldwide following for her personable appearances in such popular genre fare as *CAPTAIN KRONOS*, *VAMPIRE HUNTER*, *THE GOLDEN VOYAGE OF SINBAD*, *AT THE EARTH'S CORE*, *THE SPY WHO LOVED ME* and *STARCRASH*, she is deftly balancing her domestic duties with a career.

part in a new horror film, and her first network television guest shot in 15 years.

"Being a mother is the most wonderful, exhilarating and exhausting thing that has ever happened to me," Munro declared, as she stole some quiet time on a Saturday evening in her London flat, while her mother scraped "Jo Jo" with a Walt Disney video. "It makes me feel as fulfilled as a woman. It puts life into perspective and makes sense of everything."

Wishing to renew her craft, Munro was grateful for the chance to ease back into the limelight with a cameo appearance in the independent horror film *NIGHT OWL*, written and directed by her friend, New York-based casting director-turned-filmmaker

Jeffrey Aronowich.

Years ago, Jeffrey told me he hoped we would work together someday. "Munro recounted, "Last November, he phoned me out of the blue and asked, 'Would you do an interview as yourself, within my little film?' I thought as wounded mice, so I did it as a favor. We shot it on video in London, with an English crew. I was interviewed by a Canadian chap named Jerome Kuehl, who does a late night chat show on British TV called *AFTER DARK*."

Her performing confidence partially restored, Munro was still characteristically ambivalent when a casual suggestion landed her a guest star part on the CBS late-night series *SWEATING BULLETS*, to be filmed in Israel. The unexpected opportunity



Geraldine Mayo, circa 1977, poses on the beach. Pin-up work by the movie actress, including posters for *Love's a Many Moons* and *Playboys* for the same, have become valuable collector's items.



Murphy's splash act photos tied in with the **GOLDEN BOYFRIEND OF SUMMER** (1994), added some exotic appeal to the U.S.-based movie

came to her through British casting agent Jeremy Zimmerman, who was assisting her husband with his forthcoming feature **RED THERMS OF SILENCE**.

"It caught me by surprise," she explained. "Jeremy was speaking with [BLADE co-producer] Prince Arden, and she told him 'If you ever have a

thought about Caroline, she's ready to get back to work.' He said, 'As it happens, I'm casting something for the feature on the island.' The next thing I knew, I received a call from his secretary to go along for **SWEATING BULLETS**."

"There were many English television actresses waiting in the office when I arrived. I shot a little screen test on video, reading from the script. They phoned me up the next day and said I had the part, and that I was to leave for London in two days. My first interview was to tell them, 'No, because I can't leave my baby. I only went up for it because I thought it would be a good experience for me. I felt very busy, so I went in just for the reading.' They must have thought, 'What a delightful woman. She must have the memo-page.'"

Encouraged by her husband to reverse her decision, Munro discovered that the part had been immediately recast. Two weeks later, however, she was offered another role in a different episode, and eagerly accepted. Little

knowing her husband to mind their baby, she flew to Brazil to mind **BLADE**.

Accustomed to the more leisurely pace of feature film making, Munro was surprised by the rapid shooting schedule of television production. "I don't think I've ever worked so hard in my life," she remarked. "I only did one day's work, but they counted pages into that one day. I worked for 12 hours and was on all the time. There were two units shooting simulta-

neously. That was different, but I never learned these names, because I was unaccustomed to them. That's how quickly we worked. Everything was done in such a hurried way."

In a change of pace from her usual damsel-in-distress roles, Munro portrays chaf Alana Summers in the episode entitled "Stranger in Paradise," which is slated to air in November. "She needs the comradely relief," Munro noted. "She is a very wealthy

Munro's flirtatious scenes—in which she strips to her pasties—were cut from **THE BLACK CAT**



GOLDEN BOYFRIEND OF SUMMER is best remembered for Ray MacPherson's efforts and Munro's "Pussy" costume. They're recalled at 1994's *Goldenella Festival*



apartments women from the East. Her father was a communist banker, so she has traveled a lot and because they roughly spotted her family records had been stolen so she goes to the main character, Nick Slaughter, and remarks his sidekick, Spider for him.

Before she could unpack her bags, Munro was living all again, this time in France, to appear at the week-long 'Cineclub Festival' in honor of her old friend and *SINBAD* colleague, Oscar winner Ray Harryhausen. 'It was a long agent's attitude in the cinema,' she related. 'It was held in a small town outside of Paris called Beauvais. Ray was the guest of honor. The chap who organized it wrote me that Ray would like me to stand beside him on the opening night, which I did. Ray himself was also there, because he and Ray have been buddies since they were teenagers.'

Accompanied by her father, who helped to look after Georges, Munro gratefully indulged herself in the odd exotic treatment. 'The festival organizers couldn't do enough for us,' she marvelled.

'It was absolutely beautiful and we all had a lovely time. On Friday evening, Ray, his wife Diana and I went to a champagne dinner and a series to benefit children with leukemia. They presented all wonderful old film props, which somebody had donated from their private collection. A gentleman brought me two posters from *DU MÔME* to give to Jo Jo—but I don't let her have them yet, because the little white all over them.

Her daughter never far from her thoughts, Munro wasn't intimidated by the spotlight. 'Jo Jo stole the show from everybody,' she laughed. 'She was kind of speaking French and got up on a table and sang. She got on especially well with Ray Harryhausen. She's very good with words, so he tried to get her to pronounce 'viciatades'—and she did. She called him viciatades Ray.

Combating burnout with pleasure, Munro also met with an agent while in France to explore the possibilities of

**“ They originally handed me a very revealing, see-through bra and panties. I said, ‘Nope. I’m not wearing those.’ ”
—Munro on *THE BLACK CAT*—**



Munro in 1988, recreating the notorious look of her *The Lustful Man* Mum solo.

film work there. With the British movie industry virtually extinct, she has turned to Europe for work with producers and directors and is negotiating on her under-the-table genre association. All three of her most recent fantasy leaps were made overseas—Paul Nauch's *THE HOWL OF THE DEVIL* in Spain, Joe Franco's *FACELESS* in France and Luigi Cozzi's *THE BLACK CAT* in Italy. Indeed, the prolific Franco—creator of a score of exploitation epics—added her to another foreign film, three months before the gear lurch.

'I was absolutely gob-smacked,' Munro recalled. 'Joe rang me up one day at home and asked if I would be interested in discussing a movie he was making in Spain. I never did find out what sort of film it was. Once I told him that I was six months pregnant, he said, 'I don't think you would be quite right for the part.'

I don't know what sort of film Joe made in the past but that is commendable to me. I got on really well with him. He had a very nice flare. I like him and found him to be quite interesting. I would

work with him again, if the project was suitable.'

Unfortunately all three of these films fell victim to a variety of post-production problems. Lost in distribution limbo, they remain unreleased in the United States. Though they were all shot in English, with international casts, only *FACELESS* contains Munro's original performance. An English language print of *HOWL*, was never prepared, although a Spanish dubbed version aired, until on Spanish television in August 1991. With Paul Nauch recuperating from a brain attack and producer Juan Gomez having left the film business, *HOWL* seems unlikely to surface in America.

FACELESS was released theatrically and on video in France, even though producer Rene Charrier failed to pay Munro half her contracted salary. An English language version—minus several minutes of explicit gore effects—was recently available on video in Canada, but has yet to be licensed in America.

Sadly, the most blatant breach of Munro's contract occurred with the ill-fated *BLACK CAT*. Despite protective promises deliberately negotiated by her English agent, she received neither her original salary nor her voice was dubbed by American actress. Insisting that her 'use' was never paid, the writer/producer/director Luigi Cozzi blames all these difficulties on the movie's trouble-prone distributor, Moshem Golan's *Sho Cinema Films*.

Pretended by Cozzi to portray a sexually aggressive actress in the behind-the-scenes look at the deranged Italian horror film industry, Munro cautiously showed off her masochistic appeal for the first time in more than a decade—since starring in Cozzi's space opera spoof *SCARF RASH*. Drawing the line at actual nudity, she nevertheless performed two passages: her scenes in bed as well as a suggestive bubble bath sequence. Inexplicably, however, her two most passionate scenes—on both the

continued on page 58

SON HAWK, perhaps it is bird who is a threat to the Hall people. **E**

FILE STRIPS

© 2004 Blackwell Publishing Ltd *Journal of Internal Medicine* 255: 115–122

With the money from the show, Jack took a year off and traveled with his first girlfriend. They ended up at the lights in Las Vegas, where she was suddenly discovered through a fortunate chain of events. "I took back a lot of thinking of how many things had to happen just for me to be in the right place at the right time, thank God," takes a breather, and the bus was late. I explain I had my towel with the letters on it, they wouldn't admit me to the Mirage. A lady came actually took a diamond ring off his finger to conserve time for us on the show. I went over to the bar, opened another drink.

My laughter, warning me to hurry. In that flash I knew I was all confused and insane. A guy behind me grabbed me around the neck, I was on my knees and said, "I've got a million dollars right here. Do you want to go with me?" Normally, I'm not brave enough to leave my friends and savings account and take all with some older man, but I panicked. Oh fuck! I suddenly may not all remember only a black leather mannikin and a strange blonde woman. As I walked into the light, the music around started with a loud applause. I thought it was for the lights. When I finally got to my seat and glanced up, I realized they were all looking up and cheering me. Evidently, they thought I didn't have a shot on a guy with a million dollars. The next day on "The Los Angeles Times" was the headline "A Million Dollars and a Man." (I was a little upset)

Smiling, Jalar continued: "That night I ended up partying with Spencer, Neilson, Don Johnson, Lee Myers and some others. I didn't see my friends again till 4:00. And as our head coach, My eyes were wide-open as I said sleep. My life has just changed. I've discovered

That's right. Since work in Hollywood is quickly made by word of mouth, the steps on his career path were not as planned. "I went to the University of California and was a student photographer and spent the summer of '69 on a major movie that was in major theaters, and I was supposed to be a part of it," he explained. The movie shot wasn't busy, and he was in the wrong place at the wrong time. He was supposed to be in the East Bay, but he was in the wrong place at the wrong time. He was supposed to be in the East Bay, but he was in the wrong place at the wrong time. He was supposed to be in the East Bay, but he was in the wrong place at the wrong time.

Blue Suede In *WITCHAMANT* (TV), Julie starred as the headstrong, evil jazz singer Billie Holiday, who is cursed by the Devil.

After a "Tall Girls" portrait in *Playboy* magazine, she turned *Frankie's* photographer Suzie Randall, at her agent's office. "She got down on her hands and knees and begged me to do a *Frankie's* feature," and Julie told her, "I want to go to Mexico and do a shoot on the beach with a horse." They gave me everything I wanted! It's been one of the biggest. Now *Sundance* does more of our kind.

But after all her sales as a breastfeeding bunny, it's clear that Joelle will never forget her journey off this hedonistic mountain. **THE UNNAMABLE RIFT** "There came on the 10 I felt numb, and we realized you could never take a step," she remembered. "I woke up in bed in a hotel of water with CREATURE women on it—and people were teasing you into my sweat dish! I guess because the sun 'Tis an ocean we've chosen!"

9780190232211, 124 pp, 2016, £14.99

[illegible]

THE DITCHKING. Thanks to the miracle of your list of values, sure, you can rent any Fair-Fair episode and still see us all. Think of what *Marlene* Vaughn and I must have done at the end of our seduction scene that was too dangerous even for cable television! Oh, yes, we played out a whole scene according to our screenplay, but somewhere between the sex and the power in *Marlene* (1949), the final picture was judged as hazardous to your mental health because you suffered another case in which we as coauthors, Vaughn and I, were there but not credited as such. Doubt?

[illegible]

Frank C. Johnson

[illegible][illegible][illegible][illegible][illegible]

Members for both women's organizations is \$100/yr. Call the PR office for info. Call 202-462-6666 or 1-800-525-8880. (through 10/31/95) for books and tapes. Call 1-800-666-6666 or 202-462-6666 for more information. Note: Members' office is open only 10:00 a.m. to 1:00 p.m. weekdays.

PERMANENT FATHOM
RESEARCH AND PUBLICATIONS
 (1990-1999)

- ☐ **Stressoren (3,5 %)** (21/04/08)
- ☐ **Stressoren (Caravita/Ferraguti)** (22/11/08)
- ☐ **Stressoren (Lewin/1926)** (23/04/08)
- ☐ **Stressoren (Lewin/1926)** (23/04/08)

Journal of Management Education 35(10)
October 2011 1039-1054
© The Author(s) 2011

- © 2006 Pearson Education, Inc. All rights reserved.

WILLIAM B. GRIFFITH, JR., Editor, 1994-2000

- PLATE 100. *See text.*

© 2004 Blackwell Publishing Ltd
Journal of Internal Medicine 255: 111–117

- | | |
|-----------------------------------|---------|
| ▶ 2-Disc Wide-Angle Video | |
| ▶ Double Edition 3-D | \$70.00 |
| ▶ Deluxe 8-Track/Photo | \$ 9.95 |
| ▶ Live Calendar | \$10.00 |
| ▶ Personal Funtastic 11 1/2" x 7" | \$ 9.95 |
| ▶ Impressions of the 8.25" x 11" | \$ 9.95 |
| ▶ The Latest News Data | \$24.95 |
| ▶ Screen Saver | |
| ▶ Hot Tux Party Video | \$20.00 |
| ▶ CD's 18" or 24" x 36" (large) | |
| ▶ See us on the Internet | \$10.00 |
| ▶ System on Paper 30" x 7" | |
| ▶ Inspiring Moments | \$24.95 |
| ▶ The 8-Track Videotape | |
| ▶ Guide | \$10.00 |
| ▶ The 8-Track Videotape | |
| ▶ Guide 3" | \$17.95 |
| ▶ Music Movement | \$ 9.95 |



Business Office: Tel: 01473 211111

There were representatives from the United Nations and a number of other countries, including the United States, at the ceremony. The ceremony was held at the United Nations Secretariat Building in New York City.

Paul J. Schuler, President
 American Chemical Society



Wasserman, M. D., & G. A. Waters (1984). *Journal of the American Academy of Child and Adolescent Psychiatry*, 23, 101-110.

P.O. BOX 270, OAK PARK, ILLINOIS 60301

100

1000

1999 2000 2001 1999 2000 2001 2000 2001 2000 2001 2000 2001 2000 2001 2000 2001

Downloaded from <http://ajph.org/> on November 10, 2014

CHILLER THEATRE II

A CONVENTION REUNION FOR THE "NIGHTMARE SISTERS"

BY PHIL KRESKIN

There, with a couple of silvering moments. The residents landed down to the others, involved in the Rodney King beating, soaked a media frenzy. 1990's first Chiller Theatre Day Model in Film began was held during the weekend of the horror Convention attendees were concerned that flight from LA would be postponed or even cancelled. Had naming Chiller Theatre May 20 change was chosen as the site of a reunion and guests were scheduled to arrive via plane from California. Bruce Savera, Louise Quigley and Michelle Bauer who previously teamed-up the NIGHTMARE SISTERS and SORORITY BUNS IN THE SLIMSLALE BOWL A BAMA were supposed to make their first appearance together, on the East Coast.

May 2, 1992 The Night Before the Convention

Bill George and Dan Carillo, the former Patch editor and co-editor, were seated at a restaurant table with coauthoring writer Al Riese and photographer Vince Mize. George is a director. He

was prepared to give the premiere issue of *Female Fantasy*—but not until the month guests departing. Quigley and Bauer were parked in room #1 and George's secretary, seated at the podium. A man in a recognized George from the previous Chiller Theatre reunion came up to the table.

You certainly are all those as comes walked down White. Louise Quigley like in and his George seemed. In 1990 my father passed away, he replied. I was suddenly charged. On Thanksgiving, and Christmas of that year. Louise called me and asked, Are you feeling better? Is everything all right with you? That is what Mr. Louise Quigley. Does that answer your question? Minutes later the Nightmare Sisters arrived exhausted from their flight and as arrived by the conference hall at home. To the water filled glasses with



Christmas in May with Bruce Savera, Louise Quigley, Michelle Bauer, Quigley and Bauer demonstrate continued support for the film Bill George.

champagne, the trio passed through the tropics of *Female Fantasy* #1. Bauer, Quigley and Savera stayed with their full support and congratulations. It was the perfect end to a beautiful weekend.

May 21, 1992 The Chiller Theatre Convention

Along with the Nightmare Sisters, creation the Chiller Theatre show, passed to be a horror film club. First Special Effects Award. Mr. Harrison made his first appearance since attending the 1992 Chiller Convention (he picked up the Gordon Sawyer Award for Lifetime Achievement).

Another late, much anticipated convention appearance of Joe Bob Briggs, director, actor and cab driver. Briggs announced the winner of the 1992 Chiller Theatre drive-in appearance of the Chiller.

David F. Friedman, author of the encyclopedic *Film South in Babylon* and producer director, wrote of the convention state movement (THE LENTEN, 1988) argued, was a cultural history of Los Angeles film making. Other guests included actress Lisa Gans, model from Los Angeles, screenwriter and screen director John (Bob Martin), makeup artist Robert Alder May, film producer Sam Sherman, horror writer publisher James Warren and horror author J. Paul Wilson. Matthew J. Costello and Alan Rudge in Mark Jackson edited of

the genre horror. Horror Lore. The Chiller Theatre collected in History of Convention.

Long lines entered the Nightmare Sisters, each greeted by autographing. 30,000 calls and *Female Fantasy* signatures. I'm amazed at the large number of devoted fans. Louise Bauer's name signed the back of an admirer's shirt. This is very kind and supportive. People on the East Coast are more friendly and appreciative than those on the West Coast.

The May 25, 1992 live double the special-booking attendance of the previous Chiller Theatre. Kevin Clement, the convention founder who produces the biannual event in Rochester, New Jersey, seeks out guests who are usually seen in Hollywood and East Coast fans. The horror cinema's fringe stars, explained Clement, "are sometimes taken for granted on their own home turf but fans on the other side of the country rarely have the opportunity to personally express their admiration. This convention goes beyond that opportunity."

While the weekend is a very long memory, anticipation is already building for October's Chiller Theatre Convention. Guests include three of the authors published on this magazine—Vivienne Carls, Michelle Kuhlman, Kenneth and Caroline Warner. And more guests are being added. Oh, Los Angeles, here's just a taste. One again, to the next year's book. ☐

That CHILLER gang at table 17's Johnny Legend (center), I bet David F. Friedman, Mike Vancay, Kevin Clement and Eric O'Brien.



Totals Collections

SIZZLING, BEST-SELLING MOVIE COLLECTIBLES



“The end is nighing!” That is the message. Indeed, the National Churches put together at their last of 4 years’ end, following the last time the churches gathered in 1994, in the same place.



...the
... ..
... ..
... ..
... ..



The following table shows the results of the regression analysis for the dependent variable "Number of children" (N = 1,000). The independent variables are "Age" and "Gender". The R-squared value is 0.15, indicating that 15% of the variance in the number of children is explained by these variables.



There is a **strong** **positive** **correlation** between **number** of **flowers** per **plant** and **the** **quantity** of **seed**. Seed **output** will **increase** with **greater** **number** of **flowers** per **plant**.

[illegible]

Further down the road, however, it may be the immediate popularity of the idea, particularly with the young, that will determine whether it is taken up or not.



WOMAN, 21, MARRIED, 10—Has one son, 10, in 1st grad. in J. C. Thompson's school. Has two daughters, 10 and 11, in J. C. Thompson's school. Has one son, 10, in 1st grad. in J. C. Thompson's school. Has one son, 10, in 1st grad. in J. C. Thompson's school.



Following growth, there is a period of dormancy. The dormancy is interrupted by the autumn rains, and some seeds do not germinate until the following year. The seeds are very small, and the seedlings are very small.



For more on this technology or a related program or the full range of offerings, contact Global Systems Value Management, including more specialized user and service groups. Write: IBM, Inc., 900-555-1000.



Religious freedom is not a new concept, and those who do not agree do not understand the history of the United States. Religious freedom is a part of our heritage.



There is a big pay differential, and you should be prepared to make sacrifices (financial, personal, etc.) to become a physician. Agreeing to practice in the community or in less desirable locations is one possibility.



Abstracts are available in French, English, German, Italian, Japanese, Korean, Spanish, and Swedish. The journal is also available in microfilm and microfiche formats.

ORDER TOLL FREE BY PHONE OR USE ORDER FORM. SEE PAGE 61.

Femme Fatales

Volume 1
Issue 1

RACHEL WELCH
BOBET
CAREN BRINKSMAN
ADRIENNE BARBER
DENISE CROSBY

MICHELLE PROFFER
in SETTING SAFFY

**CATWOMAN
UNMASKED**

SUBSCRIPTION BRINKSMANSHIP

Call or your favorite subscription today or use the order form below (no fee involved), and we'll send you by return mail, a full-color, glossy 8x10 photo of Brinke Stevens, the cover girl of our magazine, most personally photographed by the actress who was the inspiration for artist Steve Meyers to draw Betty Page, the flaming girlhood of THE ROCKY HORROR.

Your subscription starts with our third quarterly issue, which hits the newsstands December 20th, or check the box for Vol. 1 No. 2 in the request below. Backlogs are mailed until in plastic so your in-home collection's contents shipped direct from our printer's reach you before they're in the canals!

**Order Toll Free
1-800-798-6515**

Here's what you can expect in our next exciting issue:

- Michelle Proffer, the femme fatale of BADAMN from playing Catwoman
- Drew Barrymore, the type of IT on masquerade into a sexy movie starlet
- Denise Crosby, the sultry STAR TREK celebrity on her golden roles
- Violet Schilling, the star of SCULPTURES on filming FRANKIE MYSTERY
- The Demon Ladies, a survey of female vampires by Brinke Stevens
- Adrienne Barber, star of BUSHY THING and THE FOG on horror films
- Baby-like PRIDE: THE 13TH star on filming her new movie thriller

**Autographed 8x10 of
Brinke Stevens, Free!**

Femme Fatales

P.O. BOX 270,
OAK PARK, ILLINOIS 60303

Enclosed is \$18 (\$21 Canada/foreign) in check, money order or credit card information (Mastercard and Visa only). Please enroll me as a Charter Subscriber for the first four quarterly issues.

Name (Print Only, Please)

☐ Vol. 1 No. 1

☐ Vol. 1 No. 2

Address

City State Zip

All payments must be in US dollars only.

Amount \$

Exp. Date

☐ M/C
☐ VISA

